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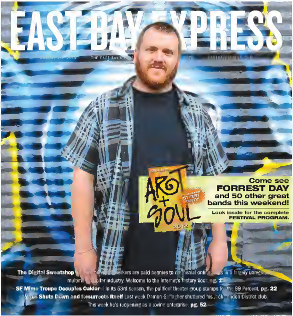

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FESTIVAL PROGRAM.

The Digital Sweatshop … workers are paid pennies to do menial online … in a largely unregul… multimi… …ollar industry. Welcome to the Internet's factory floor. **pg. 1…**

SF Mime Troupe Occupies Oakland In its 53rd season, the political theater group stumps for the 99 Percent. **pg. 22**

…us Shuts Down and Resurrects Itself Last week Damon Gallagher shuttered his Jack London District club. This week he's reopening as a roving enterprise. **pg. 52**

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EAST BAY EXPRESS

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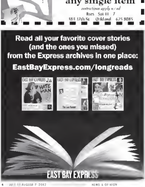

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NEWS & OPINION

LETTERS

[illegible]

Best? Or Worst?

What kind of idiot publication would run a "Best of ..." that makes Lake Merritt sound like skid row while encouraging alcohol consumption just outside the fence of a children's playground? Yeah, I know. It's not about you so you don't give a shit, but for those of us who reside near the lake and are often left to pick up bottles and cans while enduring people pissing all over everything with their favorite "alcoholic rideables" — well, it's just irresponsible writing (again) on the part of the *Express* to further encourage the nonsense.

Michael Cloward, Oakland

[illegible] Corporations

Peeling the Onion

Another layer peeled back from the rotten onion that is Oakland's interest rate swap and pension obligation bonds. Not much has improved in the dysfunctional government of Oakland in a decade, as shown by the recent council approval of another two hundred pension bonds. But the good news is that the regular media coverage of Oakland government has vastly improved in just the past six months because of several professional journalists at different publications who are not reluctant to tackle complex fiscal issues.

Len Raphael, Oakland

[illegible] 13

Harbor Seals and Red Herrings

I can tell you from experience paddling in Drakes Estero over the years that the harbor seal population is not threatened by the oyster farming taking place there. The harbor seals and oystermen have been living in equilibrium for a hundred years. The Lunny family has cleaned up the site a good deal after taking over the mess left from the days of the Johnson's Oyster Farm and have been using the same low-impact methods these past years. For this they should get some credit.

The harbor seals are serving the function of the spotted owl and marbled murrelet. Instead of trying to preserve old-growth redwood trees, folks are trying to restore and preserve a natural wilderness area. I am in agreement that commercial exploitation of the estero is counter to that goal, and although I have enjoyed oysters from this estero, I am willing to forgo them in the future — a small sacrifice for me. The Lunny family has a different point of view of course — to be expected from any landed gentry.

The real story is the "informal" connections between rich, landed families and their abilities to move politicians to do their bidding. It is no coincidence that Feinstein is also of the rich, landed aristocracy and that she would have an inclination to lend a helping hand to her kind. The harbor seal is a red herring. The "experts" are to be had at every turn. The real issue is one of aesthetics and appreciation for unspoiled public lands. Trying to find a scientific basis for argument in this matter is a waste of time.

Nicholas Pinotti, Oakland

Terrific News

Exposing Dr. Goodman's rash accusations and faulty reasoning is terrific news! For five years, he has used his wealth and prestige to bamboozle our community. His cherry-picked charts and specious claims are notorious for whipping the scientifically gullible among us into a frenzy against the National Park Service. It's embarrassing. Good riddance to this West Marin variant of "Tea-Party Birtherism." Let Senator Feinstein know her crusade to kill wilderness is wrong-headed and based on amateurish fallacies: https://www.feinstein.senate.gov/public/index.cfm/e-mail-me

Show Ken Salazar you're watching his momentous choice — Save Drakes Estero Wilderness — Close Drakes Bay Oyster Company: Feedback@ios.doi.gov DOI, 1849 C Street NW Washington, DC 20240

Victoria Hanson, Tomales

[illegible] Days 7/16

The Trust Test

Spot on, Mr. Gammon. And I come from the opposite side, of thinking that Jean Quan is purposely failing to tell the truth. But if I were to give her the benefit of the doubt, I would tell her exactly what you say here. She is failing to gain and maintain the public's trust. And in today's day in age, it couldn't be more important.

Jim Trimble, Oakland

[illegible] Days 7/18

Divide and Conquer

There seems to be a weird, politically naive streak running through many folks in the pro-medical-Cannabis community these days. They either fail or refuse to see what is going on with all this hassle being brought down on the industry by US Attorney Melinda Haag. It really doesn't take a political expert to figure out that Ms. Haag's real agenda is to sow discontent and anger within President Obama's base in this very blue state. Whining and carping at Kamala Harris and Obama is just what Ms. Haag and her right-wing cohorts still embedded in the Department of Justice are hoping to achieve.

So sit on your hands, whine and desert the president this Election Day and you will get a result similar to that of the 2010 midterms. All of you weak-kneed faux progressives will really have something to whine and grouse about if Romney wins.

Vernon S. Burton, San Leandro

[illegible]

Piedmont Avenue's Potential

This is what I've been saying for some time. There are a lot of us here on Piedmont Avenue who are very good at what we do, and we have merchants who are listening. This should go on growing into something quite wonderful. CK Gallery is only a beginning to the gallery scene that could and should exist here on the Ave.

Grace Harwood, Oakland

[illegible]

A Slap in the Face

The closing of Harborside is a slap in the face to every voter in the state of California. We took the time to vote on this issue and passed the law by an overwhelming 80 percent. Let's put the cannabis issue aside for one second and ask the federal government why it is interfering with state law when we the people of California have already spoken.

One more question, Mr. President. Are you willing to put Jaylon David back into an ambulance?

Raymond Chiu, Castro Valley

The World for Joe Rut

Glad to see this well deserved article on Joe Rut. Thanks for the great job you do covering local musicians. The "Flame Jesus" story is a great hook, but I don't think the article fully conveys how good this guy is. I first heard him as lead guitarist for Loretta Lynch, one of my favorite local bands. I was really impressed with his guitar work. Then I caught him at an intimate cafe gig. Man, really good original songs, solid vocals, charming stage presence — the whole package of what I want in a singer-songwriter. And yes, he's got some really funny songs, but he also has some beautiful deep ones.

Mokai, San Francisco

Corrections

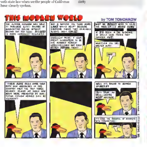
In our July 25 feature, "Betting on Steam," we mistakenly attributed the quotation beginning, "Roughly half of the total project costs ... to Steve Ponder. It was in fact Bill Glassley of the California Geothermal Energy Collaborative who said that, and who should have been named in reference to the collaborative. ●

Letters Policy

Please provide your full name, address, and daytime phone number, although we will only print your name, city, and affiliation. Send submissions to Letters@EastBayExpress.com or Letters, *East Bay Express*, 620 3rd St., Oakland, CA 94607. Letters are edited for length and clarity.

THIS MODERN WORLD

by TOM TOMORROW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WHAT WE REALLY NEED TO SOLVE THE PROBLEM IS MORE GUNS
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WHATEVER YOU SAY, WALTER MITTY

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SEVEN DAYS

IGNACIO'S BIG FIB

The Oakland councilman plans to run as a "tough-on-crime" candidate against Rebecca Kaplan. But his record doesn't stand up to scrutiny.

By Robert Gammon

When Oakland City Councilman **Ignacio De La Fuente** announced last week that he was giving up his District Five seat to run this fall against at-large Councilwoman **Rebecca Kaplan**, he made it clear that he intends to portray himself as a law-and-order candidate. De La Fuente is already pointing to his proposals for more gang injunctions and a youth curfew — and Kaplan's opposition to those ideas — as proof that he's tough on crime and she's not. In reality, however, public safety has not been a top priority for De La Fuente during his long tenure on the council. He also was the driving force for why Oakland now has far fewer cops than it did just two years ago.

Indeed, if you believe that the spike in violent crime this year in Oakland is the result of the city having too few police officers, then De La Fuente's portrayal of himself as a law-and-order candidate doesn't stand up to scrutiny. De La Fuente, in fact, was the primary backer of a plan to lay off lots of Oakland police officers in 2010. At the time, the city was in negotiations with the police union over pension benefits, and De La Fuente argued forcefully that if police officers refused to help pay for their retirement plans, then the city should lay off 150 cops.

De La Fuente was on the city's negotiating team with Councilwoman **Jane Brunner**, and his demand for police layoffs greatly upset police union officials — so much so that they refused to bargain with him. De La Fuente's stance also caused a schism with his longtime close friend and ally ex-state Senator **Don Perata**, who was running for mayor at the time. Perata was flatly against forcing the union to pay into its pension plan and instead advocated for more cuts in city services and a half-cent sales tax increase to raise revenues.

De La Fuente

Ultimately, however, De La Fuente's position prevailed. When the police union refused to contribute 9 percent into its pension plan, De La Fuente convinced a majority of the council to vote to lay off eighty police officers.

(Disclosure: We agreed with that decision back in 2010 — and still do. But we aren't claiming to be a law-and-order newspaper. We also believe it was unfair for other city employees to pay into their pensions when police officers were not doing so. It should also be noted that Kaplan voted against the police layoffs. She argued that the city should have returned to the bargaining table with the police union.)

Last year, De La Fuente also helped block an effort to hire back some of the officers who were laid off. In addition, he also was the lone member of the council to demand that the city slash an additional $2.3 million from the police department — even after the union agreed to finally pay 9 percent into its pension plan.

In late June 2011, Kaplan, along with Councilwomen **Pat Kernighan**, **Nancy Nadel**, and **Libby Schaaf**, had proposed using proceeds from the sale of the Henry J. Kaiser Convention Center to hire back 44 police officers who had been laid off the year before. But De La Fuente helped lead the effort to stymie that proposal and replace it with a plan to rehire fewer officers. Brunner, Councilwoman **Desley Brooks**, and Councilman **Larry Reid** joined him. With the council stalemated 4-4, Mayor **Jean Quan** sided with De La Fuente's plan to rehire fewer cops.

As a result, because of the layoffs, the rehiring of fewer officers, and a substantial amount of attrition in the department, OPD has nearly two hundred fewer officers today than it had just two summers ago. And De La Fuente played a major role in how that came to be. For the record, through July 22, the number of major crimes in Oakland had jumped 24 percent compared to the same time period in 2010 when the city had about 30 percent more cops than it does now.

Consequently, don't expect De La Fuente to talk much about the size of the police force during his upcoming campaign against Kaplan. Instead, he made it clear last week that he intends to focus on his proposals for more gang injunctions and a youth curfew in the city — even though the existing two gang injunctions in North Oakland and Fruitvale have failed to reduce crime in the city, and have proven to be very expensive. In addition, there's no credible evidence that youth curfews reduce violent crime. Moreover, according to OPD statistics, youth crime has declined in Oakland during the past decade. Adults are largely responsible for Oakland's crime wave — not teens, according to OPD.

Kaplan

Finally, it's worth noting that De La Fuente has repeatedly declined over the years to sit on the council's Public Safety Committee — a key panel that examines crime problems in the city and helps set policy. In fact, he hasn't served on the committee for at least ten years, according to online city records that date back to 2002. By contrast, Kaplan has served on the Public Safety Committee continuously since early 2011.

To be sure, Kaplan is not going to paint herself as a law-and-order candidate this fall. She's a progressive. But when it comes to advocating for more police officers and taking an active role in dealing with the city's crime problems, her record is much tougher on crime than De La Fuente's. ■

Seven Days is culled from our news blog, 92510.

Robert.Gammon@EastBayExpress.com

Salt production has left an indelible imprint at Eden Landing Ecological Reserve. Nate Seltenrich

ECO WATCH

THE SALT POND TEST

New experiment in Hayward could aid the restoration of thousands of acres of wetlands in the Bay Area — and beyond

By Nate Seltenrich

Talk of restoring the Bay Area's tens of thousands of acres of former salt ponds to tidal marshes tends to conjure a rather irresistible image: A bright yellow earthmover tears a massive rift in a century-old levee and returns the tides to coastal areas from which they've long been estranged. Soon native vegetation appears, then birds, and eventually the once-desolate flats become a thriving tidal wetland. The recovery is rapid, wild, and absolutely inevitable. Except that it is not.

The reality is that saltworks along the perimeter of the San Francisco Bay — some of which date back to Gold Rush days — have permanently altered the landscape and its ecology. Even if all of the hundreds of levees that divide the once vast tidelands into salt ponds were to be breached, the bay's wetlands would not automatically revert to their formerly productive state.

That's why an experiment being developed by Memphis-based hunting and conservation group Ducks Unlimited at Hayward's Eden Landing Ecological Reserve is so important. It will tell biologists precisely which salinities, flow rates, and water depths are ideal for different target species, from invertebrates up to migratory birds. With this information, they'll be able to dial in precise habitats at the turn of a wheel and optimize former salt ponds for different uses throughout the year. If we simply let nature have its way, many species could be left out of the loop.

John Krause, a wildlife biologist with the California Department of Fish and Game, manages Eden Landing's more than five thousand acres. Standing on a levee overlooking a desiccated former salt pond, he explained how with Fish and Game's help, later this summer Ducks Unlimited will begin constructing a first-of-its-kind, full-scale experiment that will inform future wetland restorations throughout the bay and even around the world. "This is the bird lab," he proclaimed.

Instead of being restored to tidal influence, two large ponds totaling 230 acres will be equipped with sophisticated water-control structures and an additional network of interior levees, dividing them into a series of smaller cells. They'll then be reconnected to nearby Mt. Eden Creek, a natural waterway under tidal influence that reaches out to the open bay. Over time, water will be carefully pumped from one cell to the next, increasing in salinity along the way due to evaporation, and finally sent to a mixing pond before being returned to the creek. Throughout the process, biologists will tinker with different variables and monitor how they impact the mix of species that feed and nest in each cell. The experiment should begin in early 2014 and run for up to ten years, said Krause, after which point the ponds will be configured for maximum productivity indefinitely.

One of the biggest beneficiaries of the work will be the Western snowy plover, a sensitive, threatened shorebird whose plumage is camouflaged against the whitish soil of former salt ponds. "Dry pond bottom is a substrate that mimics beaches and other things that they historically nest on," Krause said. "And since there's not much of this, they use the former ponds."

This artificial, accidental habitat has become central to the species' survival in the Bay Area. But by simply breaching levees wholesale and allowing tides to flow freely, much of it could be lost. Managed ponds, where tidal flows are restricted, will protect the plovers by including manmade islands for nesting and guaranteeing a nearby food source in the form of brine fly larvae. Biologists will learn to create optimal high-salinity conditions for the flies through Ducks Unlimited's experiment.

The Eden Landing reconversion will also improve conditions for waterfowl, including the mallards, scaups, and pintails that already frequent the area, but Ducks Unlimited's interest in the site extends well beyond enhancing local duck hunting, said Steve Carroll, a regional engineer with the private nonprofit. "Our mission is to fulfill the needs of North American waterfowl," he said. "We're just trying to keep the ecosystem healthy." Duck hunting has a long history at the Hayward salt flats, with previous landowner Cargill leasing some of its ponds to local clubs. Fish and Game, which acquired the land in 2003, continues the tradition by organizing up to twelve small-scale public hunting days each year at Eden Landing.

Laura Wainer, a senior scientist with environmental nonprofit Save the Bay, is excited about the experiment's prospects for all species. "There's an amazing opportunity to learn from the managed ponds," she said. "It gives a great opportunity to learn about what birds and what fish and what invertebrates can live in these areas as we continue to restore wetlands around the bay."

Ultimately, only a small portion of Eden Landing's total area will become managed ponds. Within the South Bay Salt Pond Restoration Project — a multi-agency effort to restore 15,000 acres of former salt flats in the area — the target is 90 percent tidal wetlands and 10 percent managed ponds. Elsewhere around the bay, where Save the Bay hopes to see 50,000 acres of new wetlands restored by the end of the century, the ratio could be similar. With the help of findings from the Eden Landing experiment, managed ponds will do some heavy ecological lifting.

The Hayward reserve is already on its way toward becoming a biological hotspot. Last year, Ducks Unlimited led a project to breach multiple perimeter levees and welcome the tides to certain areas for the first time in more than a century. The pools they've inundated are slowly returning to life. In addition, Save the Bay has been working with volunteers at the site since 2006 to plant native vegetation and remove invasive species on levee slopes and tops. These manmade structures above the tidal zone are sometimes overlooked as habitat, Wainer said, but they can provide critical protection for shorebirds during high-water events.

Even with the restoration in its earliest stages, Eden Landing's ponds are visited by a variety of birds including egrets, herons, terns, curlews, cormorants, pelicans, avocets, and the endangered California clapper rail. The endangered salt marsh harvest mouse has also been spotted.

Construction of the salt pond experiment is funded by an $8 million grant to Ducks Unlimited through the California Wildlife Conservation Board, a division of Fish and Game. The money will also go toward a series of public-access improvements that should be complete by the end of next year, including installation of the only boat ramp in this portion of the bay, extension of the Bay Trail to the terminus of one perimeter levee, and construction of a boardwalk over the otherworldly remains of a former saltworks operation, where preserved wooden pilings still jut from the barren earth in neat rows.

That's just another example of how restoring former salt ponds isn't always as clear-cut as it seems. When humans once distorted the landscape, we now must take care in repairing it. "Based on the conditions that already exist," Wainer said, "we're trying to create the best systems that we can." ●

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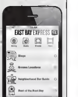

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LEGALIZATION NATION

MARIJUANA LEGALIZATION: WHAT EVERYONE SHOULD KNOW

The best way to experiment with legalization may be to try a small amount, and then wait and see how society feels.

By David Downs

This fall three states — Colorado, Washington and Oregon — will vote on different flavors of marijuana legalization, and the results could potentially deliver a massive blow to the 75-year-old prohibition on the drug in the United States.

And just in time for this national debate comes *Marijuana Legalization: What Everyone Needs to Know*, co-authored by Oakland-based researcher Beau Kilmer, who is the co-director of the Drug Policy Research Center at the nonpartisan think tank RAND Corporation. Kilmer researched and wrote the 266-page analysis with Carnegie Mellon University public policy professor Jonathan P. Caulkins, Pepperdine University public policy professor Angela Hawken, and UCLA public policy professor Mark A.R. Kleiman.

Drawing upon the latest empirical research and organized into fifteen chapters based on frequently asked questions about cannabis legalization, the book is an essential read and is destined to become indispensable in the field of drug policy research.

Kilmer was one of the authors who appeared at "Home Grown Author Night," a free event held at Oaksterdam on July 21 that I hosted and the *Express* sponsored. Kilmer appeared alongside *Blood Diamonds* and *Fat, Inc.* author Greg Campbell, Isaac Campos, a historian and author of *Homegrown*, and esteemed grower and author Ed Rosenthal.

During his talk, Kilmer emphasized that drug warriors and reformers need to define their terms when they talk about "marijuana legalization" — an idea that includes a spectrum of approaches, from national pot legalization with no limits on possession, cultivation, manufacture, sales, and marketing to incremental state-level reforms like "decriminalization" — the removal of penalties for personal possession of pot. "Definitions matter. The devil is in the details," Kilmer said. "Legalization is more than a binary proposition. It's not just yes or no."

For example, Washington's ballot Initiative 502 would legalize weed possession for adults over 21 and set up a system to tax and regulate its growth and sale. But the details have split the marijuana law-reform community in Washington and Vivian McPeak, organizer of the annual Seattle Hempfest, which attracts some 250,000 people.

Just like with Proposition 19 in California in 2010, full throttle legalizers in Washington have allied with drug warriors to denounce Initiative 502, noting that it criminalizes adults under 21 and contains onerous provisions about driving with THC in one's system.

Sober drivers with any THC in their system will likely be imprisoned under the initiative's zero tolerance provision for those under 21. The initiative also limits adults over 21 to five nanograms of THC per milliliter of blood, a limit that critics note will likely imprison some regular cannabis users who are driving sober but still have remnants of the drug in their bodies. Medical tests have shown that regular users who are sober may have five nanograms or higher of THC per milliliter of blood.

Seattle Hempfest has taken a "neutral" position on 502, McPeak said.

Marijuana Legalization: What Everyone Needs to Know uses short chapters titled as questions like "What Is Marijuana and What Would It Mean to Legalize It?" to define the murky terms of the debate and explore their ramifications. The argument often boils down to personal values. "Some people are morally opposed to intoxication," said Kilmer. "Others are morally opposed to having the government tell them what do with their bodies."

All four researchers agreed on the answers to the questions posed in the first fifteen chapters. For example: "Can Industrial Hemp Save the Planet?" Nope. Also: "What Are the Risks of Using Marijuana?" Well, on average, a person will be arrested just once for every 4,000 days of use — so not that much. But the researchers diverged in the final chapter: "What Do the Authors Think About Marijuana Legalization?"

None of them agree with the current policies but their prescriptions differ. Hawken wrote: "I think it's a pretty clear the cost-benefit balance is in favor of loosening the reins on marijuana." She advocates for the right of states to experiment with a "loosening-the-reins" approach combined with strict penalties for problem users. On medical pot, Hawken wrote, "I would rather we stop playing this game."

Caulkins supports "middle-path" options like decriminalization plus allowing home growing and sharing, but not allowing commercial production and sale.

Kleiman is more liberal, supporting personal growing, use and sharing, but not sales. He supports consumer-owned co-ops, taxes to keep prices high, and a ban on advertising anything except simple statements about prices and the chemical content of the product. Kleiman also supports a state monopoly to do the same job of "making marijuana legally available without making it cheap or allowing it to be heavily promoted."

Kilmer meanwhile frets over the potential influence of a legal marijuana lobby, given the alcohol lobby's enormous clout. "Private interests prioritize profit, not public health or public safety," he wrote. He's also a strong advocate for a "sunset provision" to any legalization measure, as a way to short-circuit the power of a potential pot lobby.

Given all the variables in legalization, Kilmer is fundamentally an incrementalist, arguing that we should not go from full-throttle prohibition to full-throttle legalization. Smaller-scale approaches are "inherently less risky," he wrote.

Much like smoking pot, the best way to experiment with legalization may be to take one small puff, then wait a while and see how society feels. ●

David.Downs@gmail.com

This column is culled from our blog of the same name.

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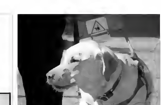

Experts say the reputations of legitimate service animals are being undermined [illegible]

NEWS

DDING A DISSERVICE

Loopholes in ADA law make "no pets" clauses nearly impossible to enforce.

By Rachel Swan

Working in landlord-tenant law, Oakland attorney Clifford Fried has seen his fair share of bogus service animals. But one particular cat owner — unfortunately or maybe presciently named Kitty — was exceptional. While renting an apartment in San Mateo County, Kitty began amassing a brood of felines despite the property's no-pets clause. She already had acquired four cats by the time her landlord got wind of them. By then, Kitty was habitually flushing cat litter down the toilet, posing a major threat to the building's plumbing system. The landlord finally confronted her: Kitty's cats had to go.

"Then a letter came in from a doctor saying, 'This cat helps detect seizures,'" Fried recalled. It turned out that Kitty had found a loophole in California housing law that allows pet owners to bypass no-animal prohibitions in just about any commercial property. In both San Francisco and the East Bay, it's actually fairly easy to get a pet certified as a "service animal" for a disability.

Although the federal Americans with Disabilities Act only recognizes dogs that are trained to perform a specific task (e.g., guide a visually impaired person, or alert a diabetic when her blood sugar level is low), counties have also dispensed service licenses for animals whose role is purely "emotional" or "therapeutic." In fact, anybody can go on the Internet and order a license from one of the myriad "service animal registries" operating right now. All you have to do is check a box for your disability (it can be anything from asthma to separation anxiety) and shell out $64.95.

California is one of the only states that require official identification for service animals, and it's supposed to come from a county rather than a private company. In San Francisco County, you have to present proof of residency and a signed letter from a doctor saying that the animal helps cope with a disability, and in Alameda County, you also have to prove that the animal has been trained. But most business owners or landlords won't demand to see an animal's ID for fear of lawsuit — federal law prohibits them from asking specific questions about the pet owner's disability or demanding paperwork from an animal-training school. Although a skeptical landlord is allowed to ask what task the animal performs, Fried said the line of interrogation can't go any further than that. Contesting a signed affidavit from a doctor is extremely difficult and can often lead to a costly lawsuit.

Moreover, since state law ultimately can't override federal law (which doesn't require official certification), it's actually possible for anyone to present his or her dog as a service animal without the burden of proof, said Jim Power, an access specialist and field service manager at the organization Guide Dogs for the Blind.

Paul Bowskill, who manages the website ServiceDogsAmerica.org, said that while his company's $249 certification package is extremely helpful, it isn't any more official than writing the words "service dog" on the back of a napkin and taping it to your canine's collar. At the end of the day, Bowskill said, "there's no piece of paper that creates a service dog."

Another reason ADA certification is so difficult to challenge is that it's enforced by multiple government bodies, each with its own set of guidelines. They're often at cross-purposes. While the federal Americans with Disabilities Act only applies to dogs or horses with task-specific training, the Fair Housing and Air Carrier Access acts both give a green light to emotional support animals. That means commercial property owners aren't at liberty to reject an animal that arrives with documentation from a health care professional — even if the animal is only there to alleviate stress or separation anxiety. Many landlords just throw up their hands.

"I always tell my clients, 'Be careful when you advertise properties as being "pet-free,"'" Fried said. "You have to put a disclaimer saying, 'Subject to tenant's rights under federal and state law.'" He said he's seen cases in which one tenant brought a pet into a building, claiming it was a service animal, and then others followed suit, until suddenly the whole building was full of animals. "And then you have the one person who says, 'I have allergies, I moved here because there were no pets,'" Fried said. "And our response is, 'Well, we can't do anything about it.'"

Unclear service-animal laws have, in fact, appeared in numerous lawsuits over the past few years, as the US Department of Justice continues to iron out its guidelines and states figure out how to interpret them. Last year, the federal government refined ADA law to say that only dogs and miniature horses could be recognized as service animals, which helped curb a rash of seemingly frivolous pet certification. (In 2009, the *SF Weekly* wrote about San Francisco residents who were deriving "emotional support" from a variety of exotic pets, including iguanas and rodents.) But that hasn't really curbed the problem of fake, or at least questionable, licenses, particularly with the proliferation of Internet sites that offer, with just the click of a button, the same kinds of documentation that you'd normally get from an accredited school. These days, Fried says, you can order a guide-dog vest online for only $15. And it looks official.

To Mark Ruefenacht, founder of Dogs4Diabetics, that's actually a huge problem. Ruefenacht argues that the faux service-dog population undermines real service dogs by creating a bad image. "When we have people who say, 'My dog is a service dog,' and that dog has not been trained or housebroken, that leaves an impression on the public," he said.

Ruefenacht has seen his fair share of fishy service animals. Last year he was waiting to board a plane at Oakland International Airport with his own dog, a yellow Labrador retriever (now deceased) when he noticed another dog — supposedly a service dog — bound up from across the aisle. "When that dog saw my dog it just jumped up," Ruefenacht said. The owner, who had been sipping coffee and typing on an iPad, spilled her meal when her dog cut loose. She couldn't get her animal back under control.

And that's just one instance of many, he said. In the past year alone, he's run into many unruly "service" animals in airports, restaurants, and other public places. In most cases, the proprietors can't do anything about it. Technically, a business owner can eject an animal if it's not behaving the way a service animal should — meaning, if it's snarling at people or defecating on the floor — but the animal can't be permanently banned unless it misbehaves on repeated occasions, Power said. "I get numerous calls a week from proprietors saying, 'Someone is feeding a Chihuahua in their lap,'" he said despairingly. "To me, that's eroding the public good will."

Fried agrees, adding that, while he hopes most doctors diagnose service animals in good faith, he's seen a few rogues. Kitty's doctor was a perfect example. "I did some research, talked to medical authorities, and learned that in fact there are dogs that are trained to detect oncoming seizures, but I couldn't find any such example for cats," he said. So he and his client decided the service-cat claim was bogus, and proceeded with their eviction. Right before the case went to trial, Kitty changed her tune and got rid of all her cats. Fried considered it a Pyrrhic victory. ●

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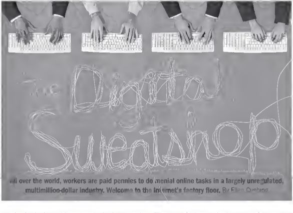

The Digital Sweatshop

All over the world, workers are paid pennies to do menial online tasks in a largely unregulated, multimillion-dollar industry. Welcome to the Internet's factory floor. By Ellen Cushing

The funny thing about the biggest shift in production in years is that almost nobody knows it happened. Which makes sense, if you think about it: It occurred invisibly, online, anonymously — all over the world, but, at the same time, nowhere in particular. And it's poised to — if most people who know about it are to be believed — completely change the way we think about work, the way we consume technology, and the way the global economy functions.

It's called microtasking, and it works by outsourcing small virtual tasks to an army of online workers, who then perform them for pennies. These tasks vary widely in scope and substance, but what links them all is that they're essentially too difficult or too dependent on human analysis for a computer to do, but too simple for skilled labor. And they're the bedrock of the Internet.

Microtasking as a concept is, of course, nothing new. Assembly-line-style work has existed in one form or another since the Ford company created the Model T. Verlene Jones, the western regional director of the United Association for Labor Education, compared it to the piecework system that's dominated the manufacturing and garment industries for hundreds of years. But what's different now is the scale, and the stakes. Crowdsourced microtasking — conducted largely via Amazon.com's Mechanical Turk site — is now a multimillion-dollar industry, and one that doesn't appear to be slowing down anytime soon. Even as the global economy continues to falter, Turk is thriving, due in no small part to what it can do for companies under pressure to do more with less.

"There's this sort of competitive insanity of the business environment," said Six Silberman, a longtime observer of the field who helped create a forum, Turkopticon, for people doing this kind of work. "And everyone's trying to cut costs as strenuously and as rapidly as possible." In a globalized economy, that's easy to do. Mechanical Turkers — even those who live in the US — make somewhere around $1.50 an hour on average, enjoy no worker protections, and have no benefits.

Perhaps unsurprisingly, since Mechanical Turk's inception, critics have emerged from all corners of the labor, law, and tech communities. Labor activists have decried it as an unconscionable abuse of workers' rights, lawyers have questioned its legal validity, and academics and other observers have probed its implications for the future of work and of technology. In Berkeley, several scholars associated with UC Berkeley's School of Information have essentially devoted their work to examining microtasking's challenges and opportunities.

But at the same time, crowdsourcing has been hailed as a solution to one of the greatest problems of the 21st century: the massive volume of information provided to us by the Internet, and the equally large difficulty associated with categorizing it. Technologists have praised Mechanical Turk for its efficiency; activists for its ability to employ people in the developing world; economists for its promise of creating new ways for people to supplement their incomes. On a 2008 NPR broadcast, Wendy Kaufman went so far as to call it "the biggest paradigm shift in innovation since the industrial revolution."

One of the first and foremost observers of the crowdsourcing phenomenon was Jeff Howe, a tech reporter who coined the term in a 2006 *Wired* article and has since written a book on the subject, aptly titled *Crowdsourcing*. "[Turk is] both rather depressing and rather brilliant," Howe wrote on his blog in November 2006. "What are we to make of a Web site that facilitates works of profound imagination — and yet also gives us a snapshot of a depressing future in which legions of click-slaves toil away at identifying duplicate Web pages for less than minimum wage?"

But if back then crowdsourced microtasking was still something of an open question — a paradoxical field whose impact on the world was still unknown and whose net impact was difficult to parse, even within the industry — it's now a force to be reckoned with. In seven years, Turk and its imitators have gone from experiment to emerging field to major industry — and still, none of Howe's questions have been answered.

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College started out as a trek in music theory, and ended in a whirlwind of drawing and photography. Years later Jane returned to capture a degree in graphic design only to succumb the unfathomable need for her need to be at the tools she loves, and a certificate in Cabinetry and Furniture Making was produced instead.

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The name "Mechanical Turk" connotes two legends — one old, one recent. The first one goes like this: At the end of the 18th century and in the midst of the Industrial Revolution, the Hungarian author and inventor Wolfgang von Kempelen created what he touted as a fantastic technological innovation — a machine that could not only play chess against humans, but could beat some of the best players in the world. The Mechanical Turk eventually toured Europe, beating out Benjamin Franklin and Napoleon Bonaparte. It took fifty years for anyone to discover the hoax: inside it was a human chess expert using magnets to move the pieces.

More than two centuries later, in the midst of the technological revolution, Amazon's Mechanical Turk was born. Its inventors also touted it as a fantastic technological innovation, and its story is no less compelling, though it's compelling in a distinctly 21st-century way. In 2005, having built millions of web pages for its various products, the online giant was faced with the problem of finding which ones were duplicates — a task that, for various reasons, confounded computer algorithms, but that a human could easily do in seconds. Amazon founder Jeff Bezos had a clever solution: If computers can't do the work, why not hire humans to do it for them — to act essentially as another part of the software, performing infinitesimal discrete tasks, often in rapid succession? He described it, elegantly, as "artificial artificial intelligence" — humans behaving like machines behaving like humans.

Mechanical Turk eventually expanded to include work for other contractors, now has spawned a host of imitators and become a massive market, with well over 200,000 workers. A recent study by the trade group CrowdSourcing.org indicated that the industry as a whole made revenues of about $375 million in 2011 — up 75 percent from the previous year. Within that field, the fastest growing segment is microtasking, which more than doubled its revenues last year. The nature of microtasking is such that the scope of its effect on the global job market can never truly be known, but it's safe to say it's huge.

Part of Mechanical Turk's appeal is its simplicity: Employers (or "requesters" in Turk jargon) post jobs ("Human Intelligence Tasks" or "HITs"), specifying each HIT's pay and duration. At the top of the site's dashboard there's a live ticker of the number of HITs available on any given day; or even in the middle of the night there are upward of 100,000 different ones available. Some HITs require their workers to meet a certain threshold of accuracy on prior tasks in order to ensure quality, while easier ones don't. Employees (or "providers") choose to do them at will. And that's it. There's no application process, no exchange of information beyond the most basic facts.

The whole process feels less like an employment agreement than any other payment transaction on the web. Turkers don't fill out tax forms, because they don't make enough money, and the job contract comes in the form of what's known as a "clickwrap" agreement — that is, a quick page of fine print at the end of which a user clicks "agree." After accepting a task, a provider has a set time in which to complete it, entirely online, and once he or she does, it goes to the requester for review. If it's approved, money gets deposited in either the provider's bank or Amazon.com account. Most tasks pay anywhere from a cent to a couple dollars, based on time and difficulty. Amazon takes a 10-percent cut for each transaction greater than one cent, and 50 percent for those that pay a penny.

The classic example of a Turk task is one of the ones Amazon originally built the system for: sorting merchandise into categories based on color or style for the site's massive online warehouse. But at this point, the only real theme linking all of Turk's tasks is the fact that they can be done virtually by a labor force that's willing to be paid pennies and that can't expect to be paying too much attention. Companies use Turk to look up foreign zip codes, transcribe podcasts, match web sites to relevant search terms, categorize images based on their subject and flag objectionable content on web sites. When I tried Turk myself, my task was to copy and paste information from a scanned business card into fields for name, email address, phone number and the like — presumably for some kind of directory, though I, of course, had no idea where my work was going.

TURKERS ARE ESSENTIAL TO THE WORK OF ORGANIZING THE VAST AND GROWING WEALTH OF INFORMATION THE INTERNET AGE HAS GIVEN US …. IT'S ALL BUT IMPOSSIBLE TO INTERACT WITH THE WORLD WIDE WEB … WITHOUT ENCOUNTERING THE FRUITS OF MICROTASKED LABOR.

Behavioral science labs at colleges and universities use Turk to conduct surveys, porn sites use it to name video clips. William Franceschine of the San Francisco online-gaming startup WarSocial.com has been paying workers between 45 and 50 cents to test his game for five minutes. Jason Grunstra, a 34-year-old currently living in San Francisco, told me he's employing Turkers to, essentially, figure out where he should move, by having them cross-reference his required amenities — the gym of which he's a member, his favorite restaurants and the like — in order to find the perfect city.

According to a study by Panos Ipeirotis, an NYU business professor who's written at length about Mechanical Turk, some 40 percent of Turk's tasks are actually related to the creation and dissemination of spam — if you've ever been sent a bizarre link on Twitter or Facebook from a stranger, chances are pretty good that the stranger is a Turker. Before the advent of smartphones, text message search services — in which users would send a simple factual question to a given number and receive the answer almost immediately on their phones — were powered by actual people typing the query into a search engine for about a penny a pop. Turkers are essential to the work of organizing the vast and growing wealth of information the Internet age has given us all told, including the in-house services that major Internet companies like Google and Facebook use. It's all but impossible to interact with the world wide web for any meaningful amount of time without encountering the fruits of microtasked labor — whether you know it or not.

Because Mechanical Turk's labor force is decentralized, anonymous and invisible, reliable statistics about its demographics are hard to come by, but this is what we know: A 2010 survey by Ipeirotis suggested that 47 percent of Turk's labor force lives in the US, 34 percent lives in India and 20 percent lives elsewhere. In an earlier study, Ipeirotis found that the median annual income for American Turkers was somewhere between $25,000 and $40,000, and for Indian Turkers below $10,000. And in that same study, he found that 49 percent of Turkers surveyed were doing so for "nonmonetary purposes." His study participants included a senior looking to supplement his or her fixed income, a laid-off accountant making $150 to $200 a week to stay afloat while looking for a new job, a schoolteacher trying to make ends meet — as well as many people who were on the site for more abstract, less financially immediate reasons.

What Ipeirotis' work — often cited as some of the most reliable academic study of microtasking out there — reveals more than anything is that the Mechanical Turk workforce is far from a monolith. But it also shows that a not insignificant number of people in this country and abroad aren't just using Turk as a means to make a couple bucks here and there — they're using it to replace a job.

Robin, who asked to be identified only by her first name, started Turking a couple years ago as a means of supplementing her salary. She liked the idea of working from home, and of being able to set her own schedule and pick her own tasks. She quickly found that it wasn't all that simple, though, especially considering the time it takes to find and qualify for the right project. "They make it sound like you can just do a few tasks in your free time in between other things," she wrote in an email. "But if you worked like that, I believe you would make about a dollar a day."

Rob (whose name has been changed) started Turking at around the same time Robin did, after reading about the site on a blog. He already had a full-time job in tech and didn't need the money, but he figured this was a means of making some pocket change during the time he'd be watching TV anyway. Since then, he has completed some 2,000 tasks over countless hours, with a near-perfect 98 percent approval rate. In that entire time, he's brought in a grand total of $157.

"It's not worth it at all," he said, his tone halfway between sheepish and matter-of-fact. "Return on aluminum can and you'll make more money." Of the half-dozen current and former Turkers I spoke to for this story, none said they made more than a couple dollars an hour, and the vast majority earned far less. "The money earned is so minimal it's laughable," said Robin, who stopped Turking as soon as she no longer needed to financially. "You really have to be working all day long at top speed to earn minimum wage."

Even that might be an overstatement. Numbers are hard to track and vary from worker to worker, but Ipeirotis has estimated the average hourly wage to be roughly $2, while Joel Ross of UC Irvine's Department of Informatics places it closer to $1.25 — and whatever it is, it's certainly lower than the federal minimum wage of $7.25.

But that's not all. Embedded in Amazon's 5,200-plus-word Terms of Use agreement is a clause that essentially allows employers to reject an employee's work whenever they want, no questions asked. Talk to enough Turkers and most of them will relay some version of the same story: They completed a task, all or part of which was rejected, and never found out why.

When Robin's work was rejected, she knew exactly what had happened. She emailed an Amazon representative to try to get the issue sorted out — less because of the money and more because of what a mistake can mean. "An error like that lowers your score and makes you less desirable as a worker," she explained. She sent customer service two messages and never received a response.

In 2008, Silberman, along with Turkopticon's cofounder Lilly Irani, created a HIT to ask workers what their ideal "turker's bill of rights would look like." The vast majority of the 67 answers included some kind of recourse for work that's rejected. "It's disheartening to have your work rejected for something as simple as claiming an Apple and a Giraffe are not identical," wrote one Turker. "I don't care about the penny I didn't earn for [not] knowing the difference between an apple and a giraffe, but I'm angry that MT will take requester's money but not manage, oversee, or mediate the problems and injustices on their site."

This is all of a piece with a phenomenon economists call "information asymmetry," and it's a fundamental part of Turk's system — as well as what draws detractors to it. Workers see only what requesters want them to see. Their work can be rejected for reasons unknown, but they'll never know if the requester used it anyway and was just trying to stiff them. They can be effectively blacklisted for low approval ratings. They could theoretically be working for companies whose policies or politics they don't agree with. And they have no meaningful recourse for any of this. That phenomenon is a big part of why Silberman and Irani, a UC

NYU business professor Panos Ipeirotis says 40 percent of Turk's tasks are actually related to spam

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Sylvia Allegretto, an economist and a minimum-wage expert at UC Berkeley, says the Internet is something of a Wild West.

Irvine informatics Ph.D candidate, founded Turkopticon, as a means of allowing Turkers to do the work of weeding out bad requesters that Amazon refused to. It's a big problem for Jones, the labor activist, as well. "The concern is accountability," she said. "This sounds like an opportunity for major abuses to happen to workers."

Part of what makes Turk so fascinating — and so problematic — is that, legally speaking, it's basically operating in uncharted territory. The law is inherently, notoriously slow-moving and reactionary, hampered by the forces of economics and politics and often created as a correction to an existing problem rather than a safeguard against an approaching one. And legal apparatuses have been particularly slow to adapt to the Internet, according to Sylvia Allegretto, an economist and minimum-wage expert at UC Berkeley's Institute for Research on Labor and Employment. As she puts it, the Internet is something of a Wild West, at least in terms of legislation. "On the Internet, the laws are always behind what's happening," she said. After all, it was only very recently that California succeeded in making Amazon collect sales tax, and that's something that has a clear analogue in the real world. Regulating the online labor market isn't as simple as just taking an already-existing mechanism and applying it to the Internet — it's more like creating an entirely new legal apparatus for a market that's largely unknown, still in development, and unlike anything we've ever seen before.

Alek Felstiner was among the first legal scholars to tackle this issue, in a paper he published in the *Berkeley Journal of Employment and Labor Law* last year while a law student at UC's Berkeley's School of Law. "The laws that exist governing the employment relationship don't apply here," said Felstiner in a recent interview. Employment law as it was written had no need to make rules for workers who were anonymous — because until recently, working remotely wasn't possible. There was no need to create payment regulations for micro-contracting — because micro-contracting didn't exist. The law also didn't make room for labor relationships that have no work site, nor did it account for labor relationships that could be created and dissolved instantaneously. "Our existing framework is not completely useful," Felstiner said.

That's not to say that it's entirely unuseful, though. In particular, Felstiner argues, "the distinction between a statutory employee and a contract worker can be mapped onto this."

That distinction — between statutory employees, who, simply speaking, show up to work every day at the same place, and contract workers, who are more like freelancers — is at the foundation of much employment law. It's part of what determines who receives worker's compensation, nondiscrimination and whistle-blower protection, and overtime — and it's at the core of what makes crowdsourcing such a thorny legal subject, according to David Rosenfeld, who was one of Felstiner's professors in labor and employment law at UC Berkeley and who practices at the law firm Weinberg, Roger & Rosenfeld in Alameda. Part of Amazon's service agreement is that Turkers are "workers for hire," Rosenfeld said. "They plainly say you're not a [statutory] employee," said Rosenfeld. "It's very hard to make protections for [contract workers]."

That said, that doesn't mean that Turkers may not be considered employees of the requesters in the eyes of the law. But in order to figure that out — and, consequently, Turkers' rights to minimum wages, employee protections, and the like — someone needs to start asking questions. It's just that they haven't yet. Essentially, any number of entities or events could trigger regulation of the crowdsourcing industry: An agency like the IRS or the labor department could decide to investigate it, a class-action suit could trigger a court decision, Congress could adopt legislation, or the industry itself could even decide to set its own best practices. Some agencies, including the California Labor Commissioner's office, have indicated that they're at least aware of crowdsourced labor, but thus far, no one's taken it on. And until someone does, the industry exists in a sort of legal no man's land. "We don't know if it's legal, because there haven't been any cases," Felstiner said.

He argues that there are some significant barriers when it comes to building a case about Mechanical Turk and its imitators. "It's quite complicated — perhaps prohibitively complicated — and expensive to figure out who's working for whom and what they're owed for that work," said Felstiner, who now works at the US Department of Labor (though he spoke to me not as a representative of it). "Tracking workers who are all over the globe and anonymous and logging on at all hours of the day is a massive logistical undertaking," he said — and it's one that's complicated by the fact that much of Turk's work is done overseas, in places with entirely different legal and political systems, and that Amazon goes to great lengths to protect itself and the companies it works with. "The problem is that nobody really steps up as the employer — nobody says you're really responsible for paying me for my time," said Rosenfeld.

Felstiner expects that the law will catch up at some point, and his paper even laid out some ideas for translating existing employment laws to the microtasking arena. But for now, at least, he said, "there aren't very many people looking at these questions."

MobileWorks CEO Anand Kulkarni is trying to create a more sustainable model of crowdsourcing. Raymond Rene

A few years ago, when Andrew Norman Wilson was working as a contractor for Google at the company's sprawling Palo Alto campus, he noticed something odd: A trickle of workers leaving a building adjacent to his just as he was getting to work. Later Wilson discovered that these employees — who worked in the literal and figurative dark, hidden from the rest of the campus and given none of the high-profile perks that people like Wilson had — were responsible for scanning each page in Google's massive online books library.

"It takes a human hand to do this," said Wilson over the phone from his home in Chicago. "Each page has to be scanned individually." Wilson sees this kind of labor as much more closely in line with that of the industrial proletariat than with the popular image of shiny, happy Googlers eating free, sustainably-farmed sushi and zipping around on rainbow-colored bikes. "It was just strange to me for a company that's prided on being such a great employer, that they would create this kind of secret and marginalized class — when this class is doing some of the more grueling work on campus, the more tedious work on campus." He eventually did a series of art projects that documented the phenomenon. In one, he took surveillance-style video of the workers leaving their building. In another, he collected images that showed the human touch Google works so hard to keep invisible: a finger there, a smudge here. Once the project came to light, Wilson was fired.

Google Books and microtasking aren't quite the same thing, of course, but they illustrate similar points about the factory floor lurking just below our Internet: about consumers' ignorance — willful or more likely unintentional — of the human labor that goes into the Internet, and about the lengths companies will go to keep things that way. If you think about it, it's astonishing. Turk and its imitators may have been the source of much hand-wringing within some sectors of the tech community, but in the world at large they're largely unknown. Many of the labor activists and scholars I spoke to for this story had never heard of Mechanical Turk, nor had several of the tech employees I reached out to — even ones who work at companies that employ microtaskers by the hundreds of thousands. Like Google Books employees, microtaskers are, for the most part, invisible. And that makes them easy to ignore.

There have been moments when the cycle of attention suddenly shifts toward tech. Most recently, Mike Daisey's now-repudiated account of deplorable working conditions at the Apple manufacturing plant known as FoxConn prompted a *New York Times* investigative series, one of the most-downloaded *This American Life* episodes ever, and an international conversation about the human costs of the technologies we hold dear. Before that, it was "conflict minerals" — some of which are important components in microchips and other technology — being mined in the Democratic Republic of the Congo. But most of the time, this isn't a discussion anyone's particularly interested in having. "We don't see where the things that we use come from on an ongoing basis," said Silberman of Turkopticon. "I don't know who made my phone. I don't know who made the yogurt I had for lunch." And tech is even more abstract and opaque. "It's not just that we don't know who's making it, oftentimes we don't even know how it's made."

In other words: Nobody wants to see how his Internet sausage gets made — and nobody making it wants to tell him. "Many companies have an incentive to look away from the issue," said Anand Kulkarni, CEO and cofounder of MobileWorks, a company that's working on creating a more sustainable model of crowdsourcing. "We're still a little bit far away in society of understanding the true costs of unethical crowdsourcing, and the extent that it exists."

Tapan Parikh was one of Kulkarni's professors at the UC Berkeley School of Information, and he's also been trying to examine and improve upon crowdsourcing as it currently exists. "The big questions are, how good are [crowdsourced workers'] salaries? Do they have benefits? Do they have any rights? And who is responsible for those rights? Legal scholars have just begun thinking about these issues, but technologists frankly haven't really thought about it at all," he said. "And as technologists, we're so trained with an efficiency-first mind-set so that immediately becomes the first and most important metric for us. It's a blind spot, and a limitation of the field."

Part of what Parikh's getting at is this: The Internet is a utility, but it's also a business — one that strives, like all others, to keep costs down and profits up, and which is faced with what's increasingly looking like an unrealistic consumer expectation about access and price. It's something of a new twist on the age-old adage that information wants to be free — as in not just liberated, but gratis. We find ways to circumvent newspaper paywalls, pirate all our music, and borrow our friends' HBOGO passwords in order to watch premium shows for free. And that attitude, coupled with a global workforce that's willing to work for a pittance, has spawned a system in which aggressive cost-cutting is a foregone conclusion.

At the end of the day, tech companies are just that: companies, with bottom lines to attend to and, often, shareholders or investors to please — but unlike many other companies, they're sometimes more like bureaucracies than businesses, and their practices can and do have implications for the global economy, whether the companies realize it or not. Just as when Yahoo justified hacking Chinese activists' email accounts by arguing that this was essentially the cost of doing business with China, maybe there's an allegory to be made here: to a market that seems pitched toward an inexorable race to the bottom, using cheaper-than-cheap labor is simple cost-effectiveness — even if it has major implications for the price of such labor in the future, and even if what's justifiable on an individual level is problematic in the aggregate.

"I don't think the people who are running Mechanical Turk are terrible people," said Silberman. "But I can go up and say that the fact that people get paid $1.50 an hour to do these tasks and Amazon is getting all this press in Silicon Valley for creating it is wrong, and they'll say, 'Would you rather they not get paid at all?'" The consensus about it is "there's not anything we can do." In a society, and especially a sector where the market is king, Silberman said, "There's no one asking how we got to this state of affairs where two parties will engage quote-unquote freely in a transaction but one is getting a lot more out of it."

While some like Parikh and Kulkarni are beginning to question microtasking, it remains to be seen whether tech companies will address these issues. One thing looks to be clear: This is still a developing field, and there are questions to be asked.

"There are surprisingly few conversations about ethics happening around here," said one employee of a local tech company that works with crowdsourced labor. "You'd be shocked."

If microtasking could be said to have a celebrity spokesman, it would probably be Lukas Biewald. Young, attractive, and charismatic, Biewald is something of a Silicon Valley dream: He's a quick smile, perpetually mussed hair — and an armful of patents to his name. He's equally at home sitting on panels at SXSW as he is behind a computer, programming, and he's increasingly become the spokesperson for a movement that has few of them — not for nothing did one of my sources describe him as "a sound-bite machine."

Biewald talks about this stuff with the ease of someone who is either strongly invested in what he's doing or is used to defending himself — or, perhaps most accurately, both. "Nobody's getting tricked here," he said. "It's very, very clear what's going on with this kind of work. And it's really hard to coerce people to do something through a computer screen. People are choosing to do this." CrowdFlower conducts worker satisfaction studies regularly, he said — "and we constantly find that over 90 percent of them are satisfied with what they're doing."

Rob has never worked for CrowdFlower, but he generally agrees. "It was my choice whether or not to do it," he said. "If I felt like I was being exploited, I wouldn't do it."

The counterargument to that is, of course, that a job doesn't need to be involuntary to be exploitative, but Biewald has a bigger point. "I find it interesting that the people who complain" — meaning mostly academics, activists, and tech industry observers — "are not the workers," Biewald said. "And the workers would actually be pretty pissed off if the people complaining were successful."

That's perhaps what's most unsettling about all of this: The workers are not complaining — at least not publicly. If they did, it'd be easier for lawyers like Felstiner to regulate, easier for labor activists like Jones to decry, easier for all of us to wrap our heads around this. If it's hard to understand that people across the world and in our own backyards are doing this kind of labor for these kinds of wages, it's even harder to understand why many of them don't seem to mind. In the same way that physical sweatshops have made strange bedfellows out of human-rights experts like Nicholas Kristof, who has argued that factory jobs are better than some of the lower-paying alternatives, and the companies who employ said humans for pennies an hour, so too do digital sweatshops. The truth is, in a stratified world, exploitation is relative, and what's appalling to progressive-minded Americans may be a godsend for people in developing nations.

At the same time, Samasource, a nonprofit that brings crowdsourcing and other computer jobs to people living in poverty, has furthered the idea of crowdsourcing as a social good, or at least a more productive kind of charity. On its homepage, overlaid over a picture of two smiling Southeast Asian women, neat font implores visitors to "save your business time and money while doing good."

It's an attractive narrative, to be sure, but it's not so simple. As Irani pointed out, only certain segments of the population can participate in crowdsourced labor, since it requires English language skills, a computer (or, in some cases, a mobile phone), an Internet connection, and enough

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Lukas Biewald, who runs CrowdFlower and is a proponent of microtasking, says no one is being coerced to do the work.

Western cultural capital to be able to say, for example, what the difference between a sneaker and a dress shoe is. "Whenever people talk about Amazon Mechanical Turk, they'll say that Americans do this for fun and poor people in the Third World do this because it's a good salary," said Irani. "And both of these things are meant to stop questions about what the actual working conditions of actual people are."

On the eleventh floor of an office building in downtown Berkeley, a few UC Berkeley School of Information alumni think they may have found a different way. MobileWorks isn't, according to Kulkarni, the anti-Turk — it's more like Turk 2.0. Kulkarni and his cofounders are mostly computer scientists by training, and they're big believers in both the promise and the inevitability of crowdsourced work — they just think it can be better. "Turk was a great idea, but it was a nightmare to use," explained Kulkarni — from both sides of the equation.

"Obviously, from the perspective of the workers, folks would be working for hours at a time just to make a few cents," he said. A couple years ago, Kulkarni himself went on Turk, just to see how long it would take him to earn a dollar. It took more than an hour. "It was incredibly painful," he said. "It's so difficult to earn a living wage."

The irony is that requesters aren't even necessarily getting what they want out of it either. "You'd get right answers sometimes, wrong answers sometimes, and you'd never know if your results would get completed," said Kulkarni. Part of the problem with paying people so little — and doing so in a completely anonymous, decentralized system — is that people have a huge financial incentive to game the system. Chirag Ahuja, the inbound marketing director for a company called TranscribeMe, said that the inaccuracy and slow turnaround time associated with Turk eventually made his company move away from the service. "Accuracy was good about 70 percent of time. The [other] 30 percent was spam," Ahuja wrote in an email. "Workers were submitting spam and expecting to get paid."

But Kulkarni and his co-workers think they've found a solution to that, and it's a simple one: "We believe that as soon as you're paying people a fair living wage, they don't need to cheat the requester," he said. "They're just a lot less likely to scam the system." MobileWorks isn't a charity like Samasource, which means it's intended to work within the system, rather than alongside it. Employees work from mobile phones and cheap laptops, the majority of them are women, and all of them are based in the developing world. They get paid roughly twice as much as Turkers do, according to the company.

As Irani and others have pointed out, relegating crowdsourcing to other parts of the world isn't as easy as it sounds, and it isn't an automatic absolution. The cost of living in Pakistan may be much lower than it is here, but it's not free, and low wages are still low wages. Furthermore, relying on organizational apparatuses in far-flung countries with divergent regulatory practices can open a company up to all kinds of abuses. And finally, there's the question of sustainability. "One of the big questions is: is this a viable career trajectory?" asked Parikh. "Will people be able to make careers out of crowdsourced work?" Parikh has acted as an adviser to Kulkarni and his cofounders, and he believes MobileWorks and others like it are a start.

REGULATING THE ONLINE LABOR MARKET ISN'T AS SIMPLE AS JUST TAKING AN ALREADY EXISTING MECHANISM AND APPLYING IT TO THE INTERNET — IT'S MORE LIKE CREATING AN ENTIRELY NEW LEGAL APPARATUS.

Like many in the field, Kulkarni and Parikh take it as a given that the microtasking industry will only increase in scope and size. And in a weird way, the very things that make it so scary — its ubiquity, its efficiency — may be what prompt a shift in the field. After all, it may not be long before microtasking isn't just relegated to the developing world and pockets of out-of-work Americans, but to all of us. Crowdsourcing, broadly defined, has already spread to more skilled labor sectors, like computer programming, writing, and web design, and Kulkarni — as well as most of the people I spoke to — assumes that trend will continue. "If we're going to be working in a crowd-sourcing platform ourselves, are we sure that these platforms are giving us the kinds of opportunities that we're giving ourselves and our children?" At this point, it seems, the question shouldn't be *whether* crowdsourcing should be done, but rather *how* it should be done. ●

Ellen.Cushing@EastBayExpress.com

ARTS & CULTURE

The Art of Art & Soul

The annual arts and music festival gets an artful overhaul

When Art & Soul founder Sanne Roberts recalls the annual festival's tenth anniversary in 2010, she can't help but well up with pride. That was the year, after all, that a record-breaking 50,000 people filled ten blocks of downtown Oakland to partake in the weekend's festivities. It also happened to mark the first time that organizers booked a lineup of entirely Oakland-based performers, including illustrious acts like MC Hammer and Kev Choice. For Roberts, it was significant. "That told me that while people want to catch national recording artists, there's a tremendous interest in what the Bay Area is offering in terms of music," she said.

Taro Hattori's City Hall installation

As much as she rhapsodized about the success of 2010, Roberts was less eager to recount the details of last year's festival, which for the first time saw a decline in attendance. "I think we did have a little bit of a dip last year after our big milestone," she said. "I would call last year a rebuilding year." Rather than reel from the downturn, Roberts saw an opportunity to give the popular festival a face-lift. Among the many modifications: She brought on the *Express* as a co-producer, added a fifth performance stage to accommodate ten more bands, extended the party into Saturday night, and gave a big boost to the fest's art offerings.

Art & Soul's emphasis has traditionally skewed toward music, with the bulk of the visual art confined to vendor booths. However, with curatorial help from *Express* sales and marketing director Terry Furry, this year's festival features ambitious and unprecedented art programming. That includes the transformation of City Hall into a public art gallery with works like an impressive cardboard installation by Oakland artist Taro Hattori, 3D projections on the building's exterior by students from Ex'pression College for Digital Arts, film screenings in the council chambers by the Oakland Underground Film Festival, and even a DJ stationed on the roof during Saturday evening's festivities. A nearby alley will be lined with artfully spray-painted *Express* news racks, and a bevy of other works by local and big-name artists will also be on display. "It's breaking the mold of what Art & Soul has been for the last eleven years, which was essentially a music festival with a lot of booths," Roberts explained. "Now it's an art and music festival with an epic art show that still has the stellar music that we've been known for."

Indeed, if organizational efforts have shifted toward the arts, that hasn't detracted from the customarily abundant and diverse musical lineup, which is composed almost entirely of local acts. Fifty bands perform over two days, ranging from Oakland hip-hop group Souls of Mischief to Oakland metal outfit Saviours and jazz singer Kellye Gray. New this year is the E&X Plaza Stage at Frank Ogawa Plaza, which on both days showcases local talent like Oceanography and Churches. Saturday includes a must-see YAK Films turf-dance competition. "A festival is art in and of itself, and art has to reinvent itself to stay relevant and continue to be a focal point for the community," Roberts said. "And I think we've achieved that this year." Centered at Frank Ogawa Plaza (14th St. and Broadway, Oakland) on Saturday, Aug. 4, 2 p.m.-midnight and Sunday, Aug. 5, noon-6 p.m. $5-$15, free for kids twelve and under. ArtandSoulOakland.com

— Cassie McFadden

ATTRACTIONS

Curiosity: Landing on Mars [illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

[illegible] Walking Tour: Preservation Park [illegible] Preservation Park, 1233 Preservation Park Way, Oakland. [illegible]

[illegible] Tour: Waterfront [illegible]

[illegible] Walking Tour: Broadway Meets the Water [illegible]

[illegible] Walking Tour: Piedmont Avenue [illegible]

Paranormal Investigation [illegible]

[illegible] [illegible] Oakland Museum of California, 1000 Oak St., Oakland. [illegible] MuseumCA.org.

FAIRS, FESTIVALS & FIESTAS

11th Annual Peace Lantern Ceremony [illegible] Berkeley. [illegible]

Art & Soul Summer Official Afterparty [illegible]

Oakland Peddlers' Faire [illegible] Martinez.

HEALTH & WELLNESS

Anal Play and Pleasure with Dr. Carol Queen [illegible] Good Vibrations, 2504 San Pablo Ave., Berkeley. [illegible] GoodVibes.com.

Frankly Speaking [illegible]

PICKS

Short Films on Eccentric Spirituality

There's a telling early scene in the 2011 documentary *Page One* where *New York Times* reporter David Carr lambasts *Vice* magazine co-founder Shane Smith for claiming that a documentary his hipster-ing production company, Vice Films, made about Liberia exposed the impoverished country's seedy underbelly more thoroughly than any *Times* correspondent ever had. "Just because you put on a fucking safari helmet and looked at some poop doesn't give you the right to insult what we do," Carr scolded. Still, it's true that *Vice*'s intrepid documentarians are game to travel to many far-flung corners of the world to chronicle people and places that range from absurdly offbeat to downright terrifying. Three such films — one about a cult leader in a Siberian forest who believes in UFOs and claims to be the voice of God, another about dead criminals worshipped as saints in Caracas, Venezuela, and a third about the Aokigahara Forest, Japan's [illegible] popular suicide destination — screen at the Humanist Hall (390 27th St., Oakland) on Wednesday, Aug. 8. 7:30 p.m. screening preceded by 6:30 p.m. potluck and followed by discussion. $5 donation. 510-681-8690 or HumanistHall.org. *— Cassie McFadden*

Aokigahara Suicide Forest.

Summer Cinema on Center Street

Forget what you [illegible] about last summer's outdoor movie screenings in the Bank of America parking lot on Center Street (2224 Center St., Berkeley). The savvy curators at UC Berkeley's Pacific Film Archives are organizing this year's series (which is still co-sponsored by the Downtown Berkeley Association and also aptly located at the site of the BAM/PFA's future home) and have shifted the aesthetic from family-friendly street fest to eclectic art-house mixer. The "Cerebral Cinema" series includes offbeat 16mm films, insightful lectures, and later start times replacing last year's assemblage of food trucks, costume contests, and blockbuster movies. Its premiere, on Saturday, Aug. 4, features live music by the Seventh Toad jug band, a lecture on "Contortionism," sound-emitting sculptures, and a twilight screening of the 1963 flick *The Atomic Brain*. Series continues on Aug. 11 and 18. 7:30 p.m., free. 510-642-5249 or BAMPFA.Berkeley.edu *— CM*

[illegible] with Medicine, Mind, and Body [illegible]

[illegible] [illegible] Oakland Public Library [illegible] OaklandLibrary.org.

Laughter Yoga [illegible] Hayward Public Library [illegible] Library.Hayward-CA.gov

KIDS

Bay Area Children's Theatre [illegible]

Lindsey Ward [illegible]

Magic [illegible] OaklandLibrary.org.

[illegible] [illegible]

Summer Fun [illegible] Lawrence Hall of Science [illegible]

Summer Science: Ice Lab [illegible] Chabot Space & Science [illegible]

Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

[illegible] [illegible] Hayward [illegible]

Tyke Explorers [illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373. ChabotSpace.org.

RELIGION & SPIRITUALITY

[illegible] [illegible] Berkeley [illegible]

[illegible] [illegible]

Introduction to [illegible] [illegible]

SOCIAL EVENTS

[illegible] Picnic [illegible] Alameda. [illegible]

[illegible] [illegible]

[illegible] [illegible]

8 p.m. [illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. [illegible] ChabotSpace.org.

Summer Night [illegible] [illegible] Oakland Public Library [illegible]

Summer Reading: [illegible] Night [illegible] Oakland Public Library [illegible]

SPORTS & OUTDOORS-PARTICIPATORY

[illegible] Day Hike [illegible] Chabot Space & Science Center [illegible]

Relay for Life A fundraiser for the American Cancer Society [illegible]

[illegible] Around the Bay [illegible]

[illegible] [illegible] Berkeley. [illegible]

SPORTS-SPECTATOR

Bay Area Derby Girls [illegible] Championships [illegible]

MUSEUMS & GALLERIES

Lost and Found, Hide and Seek

Berkeley Art Museum's MATRIX Program exhibits rare, provocative works by internationally recognized local artists.

In 2007, Berkeley artist Lutz Bacher stumbled upon a readymade exhibition. Languishing in the bins of salvage store Urban Ore was a set of ten yellowed photographs by a Vietnam War soldier named Walter. Walter is and is not the artist of *Bien Hoa*, the 242nd installment of the Berkeley Art Museum's MATRIX Program.

His photographs alternately depict an American base and the shantytown-looking village beyond. His captions, addressed to a lover back home, confirm what the images suggest: a profound ambivalence about the military apparatus in which the author finds himself complicit. "This is a Huey Cobra, the badest [sic] helicopter in Vietnam," he wrote on one. "Those are rockets on the side of ship. I wish I could take off and come home. Your man, Walter."

Elsewhere, he frets about the aesthetic qualities of his photography. "This is a pretty good picture," he said of one. "I messed up on my border at the top," he said of another.

No question about it, these works were intended as art — but certainly not as Bacher's. One can't help but wonder what would Walter or his loved one think if they were to discover this show? (Curator Dena Beard attempted to locate Walter, but to no avail.) "[Bacher's] style of appropriating and reconfiguring found materials has this aggressive quality to it," said Beard. "It's a bit disruptive and makes the viewer feel a bit uncomfortable." Indeed, the viewer becomes a trespasser while Walter's wartime question, "What am I doing here?" resounds in the very space he perhaps aspired to occupy: the gallery.

One of the photos from the Vietnam War that Lutz Bacher discovered.

Oakland-based artist D-L Alvarez, too, appropriates an existing narrative: that of John Carpenter's seminal slasher film, *Halloween*. In a series of drawings that look like severely pixelated film stills, Alvarez — whose works make up the 243rd MATRIX exhibit — retells an iconic scene, in which the innocent female protagonist fends off the serial killer villain from within a closet.

The story that Alvarez excavates, however, is a larger one, describing a particular historical moment. "This film, more than any, was the most emotionally honest representation of the vulnerability that spread across California and the US in the wake of the Manson Family murders," he said. "History interests me, not just for what has happened in the past, but also for how that past gets handed down to later generations. Almost all of my work contains (and is about) this backward glance."

Alvarez' visual language of gray-scale, gridded pixelation could not be better suited to his conceptual ends. Not only does it evoke the VHS format, a home-viewing technology that, coincidentally, emerged concurrently with the domestic uneasiness of the post-Manson murder years, but it underscores the artist's interest in narrative bias as well. Alvarez' grid, tighter in some places than in others, explicitly directs the viewer's eye, proclaiming what visual information is important, what is not, and where it may have been left out altogether.

MATRIX 242 and *MATRIX 243* run through October 7 at the Berkeley Art Museum (2626 Bancroft Way). 510-642-0808 or BAMPFA.Berkeley.edu.

— Alex Bigman

ART GALLERIES

1-2-3-4 Go! Studios. [illegible] Bay Area Punk: 1998-2012 With photographs of Bay Area bands, by [illegible]. Fri., Aug. 3, 7:00 p.m. 420 40th St., Oakland, 510-985-0075, 1234GoRecords.com.

ACCI Gallery. 2012 [illegible] Exhibition With works by artists across the US including the work of sculptor and installation artist Natasha Dikareva. Through Aug. 19. 1652 Shattuck Ave., Berkeley, 510-843-2527, ACCIGallery.com.

Actual Café. One Family Tree With works by Actual Cafe employees including [illegible]. Through Aug. 5. 6334 San Pablo Ave., Oakland, 510-653-8386, ActualCafe.com.

Addison Street Windows Gallery. Contemporary Protest: [illegible] With photographs by [illegible]. Through Sept. 15. 2018 Addison St., Berkeley, 510-981-7548.

[illegible] Studios. [illegible] A [illegible] exhibit [illegible] mixed media works mapping the artist's physical, [illegible] and psychological and [illegible]. Through Jan. 31, 2013. 2190 [illegible] St., Berkeley. [illegible]

[illegible] Gallery. [illegible] Gallery. [illegible] With large acrylic paintings by [illegible]. Through Oct. 2. [illegible] 1240 [illegible] Ave., Albany, 510-524-[illegible] AlbanyCA.org [illegible]

The Alley at [illegible] Gallery. First Friday [illegible] Gallery. With monthly art shows, artisanal food, live local music, and a showcase of independently made [illegible]. First Friday of every month, 6-10 p.m. [illegible] 49th St., Oakland.

Berkeley Art Center. [illegible] The annual [illegible] exhibition features works across media, by [illegible]. Through Sept. 9. 1275 Walnut St. (in Live Oak Park), Berkeley, 510-644-6893, BerkeleyArtCenter.org.

Agape [illegible] Center for the Arts. [illegible] Perspective An exhibition of [illegible] paintings of local subjects, with an emphasis on ships at [illegible]. Through Aug. 4. 1601 [illegible] St., Oakland, 510-523-0850, [illegible]

The Bookmark Bookstore. [illegible] Exhibit Aug. 3-31. 721 Washington St., Oakland, 510-444-0473, [illegible]

Bullseye Gallery. [illegible] Artists of the [illegible] A group exhibition surveying the current landscape of painting with glass. With works by [illegible]. Aug. 4-Oct. 20. 4514 Hollis St., Emeryville, 510-595-3368, BullseyeGlass.com.

[illegible] Center [illegible] With sculptures by [illegible] and jewelry by [illegible], all of which [illegible]. Aug. 3-Sept. 28. 460 23rd St., Oakland, 510-[illegible] [illegible]ate.com.

The [illegible] Gallery & Studios. The Artist as Storyteller A group show with [illegible] that work [illegible] to create a narrative, by [illegible]. Through Aug. 18. 1951 [illegible] St., Oakland, 510-[illegible] TheCompoundGallery.com.

[illegible] Black [illegible] Gallery. First Friday Series Featuring work by [illegible]. First Friday of every month, 8 p.m. 3018 [illegible] St., Oakland, 510-451-4881.

[illegible] Art [illegible] With works by [illegible] that capture the [illegible] between material and final product. Through Aug. 8. 355 24th St., Oakland, 510-836-2340, CreativeGrowth.org.

Crown Vine. [illegible] Aug. 3-Sept. 8. 481 & 9th St., Oakland, 510-[illegible], CrownVine.com.

David Brower Center. Thinking Like a River: Art, Advocacy and the Legacy of David Brower With nature photography by [illegible], landscape photography by Joseph Holmes, and a [illegible] displayed [illegible] in the [illegible] Gallery. Through Aug. 31. 2150 Allston Way, Berkeley, 510-809-0900, BrowerCenter.org.

[illegible] College. Sacred Art of Tibet: Art of the [illegible] [illegible] College's first public exhibition [illegible] original thangka paintings, [illegible], lithographs, [illegible] illustrations and books independently along with original photographs of Tibet and [illegible] works. Through Sept. 30. 2222 Harold Way, Berkeley, 510-809-2710, x670, [illegible]College.com.

Doug Adams Gallery. [illegible] Dimensions of [illegible] With paintings, sculptural installations and drawings inspired by the natural world by [illegible] artist Catherine [illegible]. Through Aug. 24. 2400 Ridge Rd., Berkeley, 510-849-8235, [illegible]

Expressions Gallery. The 4 R's: Reduce, Reuse, Recycle, and Gallery With [illegible] works [illegible]. Through Aug. 21. 2035 [illegible] Ave., Berkeley, 510-644-4930, ExpressionsGallery.org.

Famous Four [illegible] Gallery. [illegible] For Sale With installation work by [illegible], a mural by [illegible] and works by [illegible]. Aug. 3-29. 1525 Webster St., Oakland, 510-836-3208, FamousFourCalms.org.

[illegible] No More, No Less With [illegible] images rendered in [illegible] by [illegible]. Through Aug. 31. 1790 Shattuck Ave., Berkeley, [illegible]

FLIGHT Photolab Center and Art Gallery. An Erasure Moment in Time. With hand printed black and white photography by [illegible]. Through Aug. 31. 1701 [illegible] Oakland, 510-[illegible] TheFlightCenter.com.

[illegible] Gallery, the [illegible] Gallery [illegible] Art, 250 Years [illegible] With paintings and illustrations including the metaphor that the world needs saving, by [illegible]. [illegible] Christopher [illegible], [illegible] Lauren Napolitano, [illegible] David Polka, [illegible] and [illegible]. Aug. 3-24. 308 Jefferson St., Oakland, [illegible]

Johansson Projects. [illegible] With new work by [illegible]. Through Aug. 4. 2300 Telegraph Ave., Oakland, 510-444-9140, JohanssonProjects.com.

John F. Kennedy University Arts and Consciousness Gallery. Topophilia: Imagined Topographies of Place With multi-layered, [illegible], and mixed medium works on [illegible] and panels, along with a [illegible] installation by [illegible] and Catherine Baumgartner. Through Aug. 17. 2956 San Pablo Ave., Berkeley, 510-649-0499, [illegible] Gallery.

[illegible] MetroCenter. Mirrored Reflections With photographs by [illegible]. Through Aug. 31. 101 8th St., Oakland, 510-464-[illegible], MTC.Ca.gov.

Julie's Coffee & Tea Garden. [illegible] and Including [illegible] With works exploring physical, natural, and emotional [illegible] by [illegible]. Through Sept. 4. 1223 Park St., Alameda, 510-865-7385, [illegible].com.

Kala Art Institute. [illegible] Kala [illegible] Project With works by Michele Carlson, [illegible], Vanessa [illegible], Francesca Pastine, [illegible] and [illegible]. Through Sept. 15. **On View: New Work, from Kala** With works in a variety of media by Kala Art Institute-affiliated artists including [illegible], Mary Anne Muth, [illegible] and more. Through Sept. 15. 2990 San Pablo Ave., Berkeley, 510-841-7000, Kala.org.

Lothern Square Building. [illegible] With paintings and drawings depicting life in Oakland. Through Sept. 14. 1713 Telegraph Ave., Oakland, 510-836-8780, [illegible]Gallery.org.

[illegible] Studios. [illegible] The pop-up gallery's inaugural [illegible] features works across mediums, by [illegible]. Aug. 3-25. 1423 Broadway, Oakland.

MacArthur B Arthur. [illegible] of the [illegible] With works across mediums exploring how imagination and memory shape the [illegible] of interior and [illegible], by [illegible]. Aug. 3-Sept. 2. 4010 Martin Luther King Jr. Way, Oakland, 510-[illegible], MacArthurBArthur.com.

[illegible] New Paintings by [illegible] Armstrong and [illegible] Through Aug. 12. 413 25th St., Oakland, 510-[illegible], [illegible]Gallery.com.

Mercury 20 Gallery. [illegible] With drawings on [illegible] by [illegible], [illegible] sculpture by Patricia Galeazzi, [illegible] paintings by [illegible], and more. Aug. 2-Sept. 1. **[illegible]** With conceptual [illegible] paintings and assemblages of [illegible] and [illegible] by [illegible]. Aug. 2-Sept. 8. 475 25th St., Oakland, 510-488-7798, MercuryTwenty.com.

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First Friday

ART OPENINGS & EVENTS

See the Art Gallery listings in the *Express* for more information on East Bay art showings

Spend an evening supporting local arts!

Some venues offering art openings and/or special events on First Friday August 3rd

ALAMEDA

Frank Bette Center
1601 Paru St.

Redux Studio & Galleries
2315 Lincoln Ave

ALBANY

Gathering Tribes
1412 Solano Ave

BERKELEY

Berkeley Art Museum
2626 Bancroft Way

Berkeley Potters Guild
731 Jones St.

Kala Gallery
2990 San Pablo Ave

Urbanity
1897 Solano Ave

OAKLAND

4707 Gallery
4707 Telegraph

57th Street Gallery
5701 Telegraph Ave

Anna Edwards Gallery
232 East 14th St.

Actual Cafe
6334 San Pablo Ave

Bellevue Club
525 Bellevue Ave

Book Zoo
18 Glen Ave

Café Van Kleef
1621 Telegraph Ave

The Compound Gallery
1167 65th St

The Crucible's Cathedral Gallery
1815 Broadway

Forthrite Gallery
5857 San Pablo Ave

Gamma Space
6608 San Pablo Ave.

Hatch
492 23rd St.

Joyce Gordon Gallery
406 14th St

Kuhl Frames + Art
412 22nd St.

The Layover
1517 Franklin St.

Lirella
3980 Piedmont Ave.

10AKat Gallery
1423 Broadway Ave

LeBot Gallery
1400 Campbell St.

Luka's Taproom & Lounge
2221 Broadway

Macarthur Barthur
4030 MLK Way

Paradise Lounge
2222 Telegraph Ave.

RAW Gallery
1951 Telegraph Ave.

Red Door Gallery
416 26th St

Rock Paper Scissors Collective
2278 Telegraph Ave

Rooz Café
1918 Park Blvd

Royal Nonesuch Gallery
4231 Telegraph

Smokey & Tangle
4709 Telegraph Ave

Somar Bar and Lounge
1727 Telegraph Ave

Spice Monkey Café and Restaurant
1628 Webster St

Sticks + Stones
815 Broadway

Studio One Art Center
365 45th St

The Swee(t)Art

Drawing Gallery
6602 San Pablo Ave

Tech Liminal
268 14th St.

Temescal Arts Center
511 48th St.

Thelma Harris Art Gallery
5940 College Ave.

OAKLAND ART MURMUR

Betti Ono Gallery & Shop
1806 Telegraph Ave

Chandra Cerrito Gallery
25 Grand Ave.

Classic Cars West
411 26th St

Creative Growth
355 24th St

Crown Nine Jewelers and Makers
461A 9th St

Era Art Bar
19 Grand Ave.

Farley's East
33 Grand Avenue

FM Gallery
483 25th St

Great Wall of Oakland
Back wall on Grand Ave between Broadway and Valley

The Hive
301 Jefferson St.

Johansson Projects
2300 Telegraph Ave

Krowswork Gallery
480 23rd St.

Manna Gallery
473 25th Street, Suite B

Marion & Rose's Workshop
461 9th St

Mercury 20
475 25th St.

The Moon
447 25th St

Oaklandish
1444 Broadway

Oakopolis
442 25th St.

Photo
473 25th St

ProArts
150 Frank H. Ogawa Plaza

Res Ipsa
855 17th St., 3rd Floor

Roscoe Ceramic Gallery
473 25th Street, Suite 5

Shadravan Art Gallery
2435 Telegraph Ave.

SLATE Contemporary
473 25th St.

Studio Quercus
385 26th St

Swarm Studios & Gallery
560 2nd St.

Telegraph
2318 Telegraph Ave.

Urban Legend Cellars
621 4th St

Vessel Gallery
471 25th St

The Wall Gallery
473 25th St.

Warehouse 416
416 26th St

SAN LEANDRO

UrbanSpace Gallery
811 Washington St.

If you are an East Bay venue offering a First Friday evening art event, please email your information to **Promotions@EastBayExpress.com** to be included in the September directory

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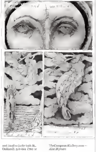
PICKS

The Artist as Storyteller



In visual art, there is an unspoken theme that narrative be oblique — something hinted at, but never straight-out told. We inherit this limitation from the modernist quest to distinguish painting from other artistic forms, like theater and cinema. Before that, though, dating back to Egyptian and Mayan wall painting, art and sequential narrative often coexisted happily. Working on the recent exhibition of graphic novelist Daniel Clowes' panels at the Oakland Museum of California, curator/artist Alison O.K. Frost got to thinking: An exhibition that allowed visual artists to indulge the storytelling impulse might result in something great. "As I considered this idea, the show started to materialize in my head," said Frost. "The parameters would be simple — pictures and/or words in service to a narrative, broken up formally into multiple 'panels,' and presented as a story." Featuring five artists, including Twitter novelist Pamela Matsuda-Dunn and handmade bookmaker Michelle Wilson, *The Artist as Storyteller* promises to be an intriguing change of pace. Through August 19 at The Compound Gallery and Studios (1167 65th St., Oakland). 510-601-1792 or TheCompoundGallery.com — *Alex Bigman*

MOOD, a mold space: Free WiFi: Inspire Within With free wifi and a solo exhibition of interactive works imaging animal-ogy and nature by Chris Sims. Aug. 3-31. 371 17th St., Oakland. 510-385-3048. Tumblr.com/blog/MOODart.

Mythos Fine Art & Artifacts: The Collaborative Doctor/Disappears With works by Ariel, Michael Carey, Hiromi Maio, Walter Kuhlman, Gary Lopez, Steve Nelson, Karen Tuba Shen, Marvin Spahn, Toni Tufhill, Kristine Viesgrad, Charles Weis, and Shawn Moore. Celebrating the release of Axel Pickman's new book, *Ariel, A memoir*. Through Aug. 12. 1747 Solano Ave., Berkeley. 510-558-4291. MythosFineArt.com.

Oakopolis Gallery: Loss & Discovery With paintings by Matt Nissen, Jerome sculpture and poetry by Vicki Gunter and paintings by Lucy Levit. Aug. 3-Sept. 22. 447 25th St., Oakland. 510-835-0827. Oakopolis.org.

Photo Coffee: Marcelo Pintados: Documentary Photographs & Cuban Art A collaboration with The Marianao Project, Havana, Cuba, Morgan Alexander and Kaso Hiro. Through Sept. 30. [illegible] 1870 Shattuck Ave., Berkeley. 510-705-1680. PhotoCoffee.com.

Pictorial Gallery: The Blues Ain't Nothin'... With black-and-white photographs of blues culture by Pat Mazzeo. Through Aug. 14. 2225 Fifth St., Berkeley. 510-644-1400. [illegible].com.

Pro Arts Gallery: Bay Area Currents 2012: Words We Can't See But Need to See in Art With works by Zarinya Cummings, Kyle Durie, Adrienne Holmes, Gabby Mangram, Bridget May, Natasha Mill, Tessa Park, Ari Salomon, Bella Sheppe, Mercedes Kybar, Kara Thompson, Chris Thorson, and Mathew Zefeldt. Through Aug. 24. **Oakland Arts Night** Pro Arts Oakland gallery hours in conjunction with Oakland's Art Night. First Friday of every month. 6-8 p.m. ProArtsGallery.org/theartdays. 150 Frank H. Ogawa Plaza, Oakland. 510-763-4361. ProArtsGallery.org.

Richmond Art Center: Richmond Art Center Member Exhibit: Show With works by more than 100 artist-level RAC members, and art by the Members' Showcase award winners: Franco Albert [illegible], Marilyn Hill, Suzanne Lacke, and William Schwob. In the Main Gallery. Through Aug. 17. **ACGA Members Show** A collaboration with the Association of Clay and Glass Artists of California. On display in the West Gallery. Through Aug. 17. **Stay the Mermaid** With mixed media works by Nancy Mitome Elbert. On display in the South Gallery. Through Aug. 17. **Heads-Up 94801: Featuring Richmond in the Iron Triangle** With works spanning three decades by Frederick J. Arnold documenting both the struggles and successes of Richmond's Iron Triangle Neighborhood. On display in the Community Gallery. Through Aug. 17. 2540 Barrett Ave., Richmond. 510-620-6772. TheRichmondArtCenter.org.

The Rock Steady: The Rock Steady Art Show With works by Gene, Piper Pease, Lady Mags, Erin Ashford, and more. Fri., Aug. 3. 1141 San Pablo Ave., Oakland. 888-417-9230. TheRockSteady.com.

Rowan Ceramic Gallery: New Print Show by Jeff Rowan Aug. 3-25. 472 20th St., Oakland.

Royal NoneSuch Gallery: 3 for 3, Three Summer Residencies July artist-in-residence Miranda [illegible] Jones presents life-size cardboard cutouts of Oakland Jones, and others arranged in a naturalistic diorama-like setting. Through Aug. 4. 4231 Telegraph Ave., Oakland. 415-690-3841. RoyalNonesuchGallery.com.

San Pablo Art Gallery: Summer Jazz With paintings and sculptures by Nayne Armstrong, Elaine Meads, and Tran Weeks. Through Aug. 5. 13831 San Pablo Ave., San Pablo.

S.H.E. Projects: Gabon Show An offsite exhibition at a West Oakland residence (7500 [illegible] St.) featuring site-specific works responding to the [illegible] and the [illegible] by P. Jones, [illegible] Facundo Argañaraz, Jason [illegible], Sarah Bernat, Kate Gabon, Dylan Chittenden, and more. Aug. 4, 7-11 p.m. 1017 [illegible] St., Oakland. SHEprojects.org.

[illegible] Shattuck: Tag Jones, meraviglie: A retrospective featuring the decade-long collaboration Oakland [illegible] Tim Sherman and Oakland Walter residence. Through Aug. 18. 385 28th St., Oakland. 510-457-4070. [illegible].com.

Swarm Studios + Gallery: Two Doctor With paintings and sculpture by a Portland-based artist [illegible] Jones, including Hayley Barker, Michael Eddy, Ra Faldor, Grant Hottle, Ruth Lacey, Nandy Larson, [illegible] Emily Matthews, Tyler Perret, Adam Silverman, and Evo Speer. Through Aug. 19. 560 2nd St., Oakland. 510-839-2787. SwarmGallery.com.

Tilden Park Environmental Education Center: Tilden Art Show With works illustrating nature conservation by 40 professional and amateur artists. Through Aug. 31. North end of Central Park Drive, Berkeley. 888-327-2757. EBParks.org.

Traywick Contemporary: Wall Works II A group exhibition featuring site-specific wall murals by Steve [illegible], Gonzalo Ibarra Cuervo-Alegria, and Nancy Shaw. Through Sept. 29. 895 Colusa Ave., Berkeley. 510-527-1214. Traywick.com.

University of California Botanical Garden: Natural Discourse: Artists, Architects, Scientists, and Poets in the Garden A collaborative project between the Botanical Garden and a multi-disciplinary group of artists, writers, architects, and researchers who spent time in the garden with horticulturalists to develop site-specific works. Through Jan. 13, 2013. NaturalDiscourse.org. 200 Centennial Dr., Berkeley. 510-643-2755. BotanicalGarden.Berkeley.edu.

[illegible] Gallery: [illegible] With an Illinois award by Ken Almdon and J. [illegible] Kong, [illegible] of People's Doctor [illegible] residency at the Tacoma Museum of Glass. Through Sept. 1. 471 25th St., Oakland.

The Warehouse: LMagic Author With works influenced by the '70s by Jones, who lived through the decade. Aug. 3-31. 410 28th St., Oakland. 510-822-1063. Warehouse410.com.

THEATER & DANCE

COMEDY

A Femilliance Summer's Tail The fifth new installment by Femilliance, the all-female sketch comedy troupe. Fridays, Saturdays, 8 p.m. Continues through Aug. 4. $10. Femilliance.com. Subterranean Arthouse, 2179 Bancroft Way, Berkeley. SubterraneanArthouse.org.

Randy Vail's Happy Hour with Kim Jong Il A political romp with live music by cabaret singer Candace Roberts. Featuring happy hour cocktails and bar food. Fridays, 8 p.m. Continues through Aug. 24. free. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Layover Comedy Mike Spiegelman hosts a rotating line-up of comedians. Tuesdays, 8:30-10 p.m. free. The Layover, 1517 Franklin St., Oakland. 510-834-1117. OaklandLayover.com.

Stone Soup Improv Comedic improvisational theater combining short games with novel storytelling. Sat., Aug. 4, 8-10 p.m. $7-$10. 510-356-0466. StoneSoupImprov.com. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley. 510-841-4824. bfuu.org.

LIVE VARIETY

Bawdy, Bodacious & Cabaret Fabulous MC Noah Mickens hosts burlesque, circus, and cabaret by The Mari Hari Pastie, Kipasna Lai, Russell Bravo, Magnolia, Sugar Kane, Luther Sargent, and The Mai Tai Go-Go Dancers. Sat., Aug. 4, 8 p.m. $10. The Uptown, 1928 Telegraph Ave., Oakland. 510-451-8100. UptownNightclub.com.

Ringling Bros. and Barnum & Bailey's Dragons A circus performance honoring the Year of the Dragon. Aug. 8-17, 7:30 p.m.; Sat., Aug. 11, 11 a.m., 2 & 7 p.m.; Sun., Aug. 12, 1 & 5 p.m. $15-$100. Oracle Arena, 7000 Coliseum Way, Oakland. 510-569-2121. Coliseum.com.

THEATER & PERFORMING ARTS

Bare Bones Staged Reading: Brotherology A reading of Rhiannon Lucas Jackson's play about an African-American family living in a "beneath the Roots" Bare Bones. City Neighborhood. Tue., Aug. 7, 8 p.m., $10. Douglas Morrisson Theatre, 22311 N. Third St., Hayward. 510-881-6777. DMTonline.org.

Blithe Spirit Mark Rucker directs Noël Coward's play about a novelist who gets more than he bargained for when conducting research for a book on the occult, performed in an outdoor amphitheater. Starting Aug. 8. Sundays, 4 p.m.; Fridays, Saturdays, 8 p.m.; Tuesdays-Thursdays, 7:30 p.m.; Sat., Sept. 1, 2 p.m. Continues through Sept. 2. $35-$71. CalShakes.org. Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda.

It's All in the Mix Kristy Zaragoza-Hilton's Banda Darn, a "tranquilo" innovative theatrical production which follows an aspiring female DJ who falls in love and tries to make it in the Bay Area DJ scene. Thursdays-Saturdays, 8 p.m. Continues through Aug. 11. $12.50-$20. BrownPaperTickets.com/event/257000. Venue, 547 Alcatraz Ave., Oakland.

(Aptly) Named, The Dentist Lori A. Stoltzer directs a Starstruck Youth Performing Arts presentation of a comedy about staying true to your roots. Thursdays-Saturdays, 7:30 p.m.; Sun., Aug. 5, 2:30 p.m. Continues through Aug. 4. $12-$20. StarstruckTheatre.org. Smith Center, Ohlone College, 43600 Mission Blvd., Fremont. 510-659-6031. SmithCenter.com.

Lost in Yonkers A Pulitzer and Tony Award-winning play about two young boys forced to live a year in Yonkers with their ill-tempered grandmother and mentally challenged but kind-hearted aunt, until their widower gangster uncle appears to stir things up a bit. Starting Aug. 3. Fridays, Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Aug. 26. $15-$18. Chanticleers Theatre, 3683 Quail Ave., Castro Valley. 510-733-5483. Chanticleers.org.

The Merry Wives of Windsor Virginia Reed directs a Livermore Shakespeare Festival production of a play about fortune, seduction, and humiliation. Through Aug. 4, 7:30 p.m.; Sundays, 7 p.m. Continues through Aug. 12. $5-$35. Concannon Vineyard, 4590 Tesla Rd., Livermore. 925-456-2505. ConcannonVineyard.com.

Noises Off Michael Frayn's classic farce evokes laughter through three successively more chaotic acts. Sundays, 2 p.m.; Fridays, Saturdays, 8 p.m. Continues through Aug. 18. $12-$15. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-649-5999.

Risk For Deep Love: A Gonzo Performer Participation Experience Experiment Shaman performance artist Frank Moore conducts improvised sessions of musicians, actors, dancers, and audience members in a laboratory setting to create alternate realities of Gonzo beyond illusion. Sat., Aug. 4, 8-11 p.m. free. 510-526-7858. EroPlay.com. Temescal Art Center, 511 48th St., Oakland. 510-923-1074. TemescalArtCenter.org.

San Francisco Mime Troupe through Aug. 2, 7:30 p.m. donations. SFMT.org. Lakeside Park, Lakeside Dr., Oakland. 510-238-7275. OaklandNet.com/Parks/Facilities/Points_Lakeside_Park.asp.

Summer Staged Reading Series: Benevolent A play about two couples and a quandary over the source of benevolence, written and directed by Matthew Surrence. Tue., Aug. 7, 8-10:30 p.m. $5-$10. Live Oak Theatre, 1301 Shattuck Ave., Berkeley. 510-841-5580.

Willy Wonka and the Chocolate Factory A Berkeley Playhouse adaptation of Roald Dahl's classic novel. Saturdays, 2 & 7 p.m.; Sundays, 12 & 5 p.m.; Thursdays, 7 p.m. Continues through Aug. 19. $17-$35. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley. 510-845-8542. JuliaMorgan.org.

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PICKS

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The Great Zamboni

As a veteran of Impact Theatre, member Jordan Winer has racked up his share of stage credits at the small basement black box: Malvolio in *Twelfth Night*, Friar Lawrence in *Romeo and Juliet*, Lau in *Crawlin*. Now he's venturing into solo performance, having developed a full ninety-minute production from a character he invented a few years ago — an Estonian soothsayer named The Great Zamboni. Winer has already tested Zamboni on audiences at the San Francisco Theater Festival and on passersby at Fourth Street in Berkeley (where he set up a table and told fortunes), but for this play, he took a gag and gave it a full narrative. Zamboni spends part of the play regaling audience members with stories of his childhood in Estonia, and the rest offering his services as a matchmaker/psychic/tireless dispenser of advice. Some of his soliloquies are scripted, though many are done off-the-cuff — Winer has an uncanny knack for retaining the character's voice while answering difficult questions (e.g. "Is he the one?" and "Why are people homophobic?"). Though the plot is a bit too thin to fill an hour and a half, the idea has legs. In this case, it's enhanced by Katja Rivera's staging and Alex Friedman's profusely cluttered set design. *The Great Zamboni* runs through August 18 at La Val's Subterranean (1834 Euclid Ave., Berkeley). $12-$17. 510-224-5744 or ImpactTheatre.com. — *Rachel Swan*

AlleyCamp Finale

Young people's life dreams are vast, and Cal Performances' annual AlleyCamp aims to make sure that every local kid knows it. The program offers tuition-free dance training and conversational workshops to dozens of underserved middle-schoolers, even providing transportation, meals, and dance gear. After six weeks of the camp's rigorous learning and collaboration, the graduates emerge more mature, self confident, and hopeful for the future. They're also ready to put on a show, which is always one of the most fun, heartfelt, and inspiring performances of the year. Titled, appropriately enough, "Infinite Possibilities," the ninety-minute mix of modern dance, Ailey classics, African dance, ballet, and more takes place on Thursday, Aug. 2, at Zellerbach Hall (Bancroft Way and Dana St., Berkeley). Get tickets in advance: It often sells out. 7 p.m., free. 510-642-9988 or CalPerformances.org — *Claudia Bauer*

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THEATER REVIEW

SF MIME TROUPE OCCUPIES OAKLAND

In its 53rd season, the political theater group stumps for the 99 Percent.

By Rachel Swan

A friend jokingly dubbed San Francisco Mime Troupe the "SF Mime Trope," because the theater company relies on stock characters to get its messages across, and because its storylines routinely devolve into platitudes and homilies. In most cases, they're easy to sum up: Big banks are bad. Collectivized labor is awesome. Corporate sponsorship begets mendacity. And this year, the slogan that's successfully turned class disparities into an election issue: We are the 99 Percent.

Not that clichés are a bad thing, especially in cities that served as stages for the real-life theater of the Occupy movement. That's the subject of SF Mime Troupe's 53rd show, *For the Greater Good, or The Last Election*. It employs the usual caricatures: a pampered rich girl (Lisa Hori-Garcia), her indulgent father (Ed Holmes), a well-meaning but misguided heroine (Velina Brown), an eternally suffering mother (Keiko Shimosato Carreiro), and a cackling villain with an enviable talent for gaming the system (Victor Toman, appropriately clad in a Hawaiian shirt). This year's hero was a particularly timely addition: occupier Damian Landless, played in a black cape and Chuck Taylors by the popular local actor Reggie D. White. He easily surpassed the deficiencies in Michael Gene Sullivan's script, making the show a wonderfully engaging piece of leftist evangelism.

Velina Brown plays Cpt. Algood Fairweather. Pede...

A likable cast is the linchpin of any good Mime Troupe show, since the sets are sparse. This year Sullivan kept his plot graciously simple (a welcome change for anyone who remembers his 2009 primer on the banking crisis). He asks us to cast our minds back to the halcyon days of 1987: Gas is cheap, taxes are low, and trickle-down economics have turned Wall Street into Easy Street. In the words of one ensemble member, "Life is freakin' awesome."

Enter Gideon Bloodgood (Holmes), the venal capitalist who has built much of his fortune on an embezzlement scheme, and who will proceed to drain the coffers of Captain Algood Fairweather (Brown). Fairweather dies suddenly after handing Bloodgood a giant check, intended for a trust account to help support his family. Absent a signed will or contract, Bloodgood squanders the money on personal indulgences and his daughter's ballet lessons, pays hush money to Jack Badger (Toman), an extortionist who threatens to reveal the banker's financial peccadillos (the exact nature of which are never quite clear), and lives high on the hog while leaving the Fairweathers without a penny.

Fast forward 25 years and we're at an Occupy tent city where Mrs. Fairweather (Carreiro) is serving cookies to the other protesters, among them an elderly, pauperized couple named Mr. and Mrs. Puffy (Toman and Hori-Garcia, respectively) and Damian Landless, who leads the General Assemblies. Lucy Fairweather (Brown) has returned from a stint in Afghanistan full of patriotic zeal and wide-eyed trust in the free market — ignoring her mother's protests, she aligns with Bloodgood and becomes his unwitting political stooge. Meanwhile, Bloodgood's daughter Alida (Hori-Garcia) has scrapped her ballet slippers, studied social movements in France, and become a traitor to her plutocratic family. She absconds and joins Occupy.

That template was easy to understand, and it made for an engaging eighty-minute show when the Mime Troupe graced Mosswood Park on July 21, which felt like one of the hottest days of the year. Food Not Bombs passed out lemonade, scavenged pastries, and Luna bars, while audience members sat baking in the sun. White must have been uncomfortable in his cape, but he didn't show it. The Mime Troupe band sat beside the stage, providing light-hearted music, all of it composed by bandleader Pat Moran. It began with a send-up to Eighties-era Wall Street, larded with catchy alliterative phrases: *We are the devotees of daring, dignity, and determination/Purveyors of progress, investors in innovation,* sang the ensemble. It was infectious.

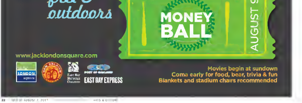
In many senses, this year's show was more accessible than previous Mime Troupe productions. White, whose Damian Landless character is actually an out-of-work drama teacher, approaches his occupier role with a kind of zeal that should ring familiar to anyone who ever graced the real General Assemblies at Frank Ogawa Plaza. Both Brown and Hori-Garcia make their roles borderline sympathetic, though neither provides a pure moral compass for the play. Best of all, *For the Greater Good or The Last Election* is billed as a satire within a satire — Sullivan filched the plot from Dion Boucicault's 1857 melodrama *The Poor of New York* and amplified the social justice element — which shows that, even with its earnest sermonizing, the Mime Troupe is still capable of creating multiple layers of irony. That alone makes it worth the trip to the park.

◆

Rachel.Swan@EastBayExpress.com

Show Details

At Lakeside Park (Bellevue Ave. at Perkins St., Oakland), Wed.-Thu., Aug. 1-2, 7 p.m., and Live Oak Park (Shattuck Ave. at Berryman St., Berkeley), Sat.-Sun., Aug. 4-5, 2 p.m. free. SFMimeTroupe.org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LECTURES & LIT

Keeping Up With the Kennedy's

A man dies, nations rise and fall, and Monica Wood's memoir lives on

The most engaging writers tend to be avid readers, and can usually tell you their favorite books, authors, and quotes at the drop of a dime. Monica Wood is no exception. The author of *Any Bitter Thing* says that the book that changed her life was J.D. Salinger's *Franny and Zooey*, her perennial go-to reread. "I was so stunned by the real-life dialogue," Wood said. "The stories felt so contemporary to me even though they'd been written before I was born." So it follows that her new memoir *When We Were the Kennedys* feels immediate and intimate, even as it centers on events that happened before a good portion of her audience was born. Wood, who will read and discuss the book on Tuesday, August 7, at A Great Good Place for Books (6120 LaSalle Ave., Oakland), has written a distinctly American, highly digestible memoir about life after the death of a family's patriarch. And not just any family: a large, Irish Catholic family in mourning shortly before the assassination of John F. Kennedy.

Monica Wood

The connection is a powerful one. Wood's family's loss of its breadwinner and anchor — who was also one of the community's respected elders — eerily predated the trauma the entire nation was about to endure. Wood's mom felt oddly akin to and comforted by the stoic Jacqueline Kennedy, while Wood and her siblings sympathized with Caroline Kennedy, as school chums became shy around the family without a father. "What I tried to do is write a personal story of loss in the largest possible context — an evocation of a time and place when America was an industrial leader," Wood said. Ground zero is Mexico, Maine, the picturesque small town surrounding a paper mill where everyone was either employed or related to an employee. The mill served as a centerpiece, so big you could see it from anywhere in town, with lives revolving around its sulfur-and-egg-scented depths like celestial bodies.

But it's home where families are made: siblings and parents, the neighborhood babysitter, the grandmother who kept an eye on all the kids — it takes a village, after all. "I think we never escape our family of origin, whether that family is full of saints or full of demons," Wood said. Initially asked to write for an anthology about place, Wood was doing just that when her fifth novel "hit a snag" that left her beyond writer's block, in professional despair. "I went home, metaphorically speaking, writing about the comfort of my childhood family." *When We Were the Kennedys* is also a musical memoir — from the sound the widow makes upon learning of her husband's death ("Ohhhh") to the actual birdsong peppering the narrative. Grief literally played out aloud. Wood, who was once a professional singer, acknowledges that "when I'm in a place of deep grief, music leaves me completely." Yet it came back in the memoir through its characters.

Wood recreates what was really the worst year of her family's life, but one that led to unexpected growth. And she has the support of her family members, who understand that their story is in good hands. "The book has gotten really great national reviews, but the ones that mean the most to me have been from people back home," she said, "who are glad to have our life and times introduced to a larger audience." 7 p.m., free. 510-339-8210 or GreatGoodPlace.Indiebound.com

—Alison Peters

LECTURES

Conference: "Reordering China: Modernity and Stability" With discussion about sustainability, social equity, the power politics of resource allocation, the humanistic constructions of people and nature, and the connections [illegible] ecological imperialism, both historic and present day. Fri., Aug. 3, 8 p.m.; Sat., Aug. 4, 6:30 p.m. Institute of East Asian Studies, 2223 Fulton St., Berkeley. 510-643-6336, IEAS.berkeley.edu.

Carl Cohen and Derek Goldstein: "Of What Earthly Good Is a Spiritual Life in the 21st Century? A Catholic and a Buddhist [illegible] Converse" The Dharma College co-director joins the lecturer to discuss the challenges and joys of spiritual life. Sat., Aug. 4, 2 p.m. Dharma College, 2222 Harold Way, Berkeley. 510-809-2087, [illegible] DharmaCollege.com.

Joe Lieberman: "Freya Hoffmeister: First Woman to Circumnavigate Australia by Sea Kayak" The [illegible] writer and expert kayaker illustrates highlights of Hoffmeister's 332-day journey. Fri., Aug. 3, 7-8:30 p.m. Free. REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140, REI.com.

[illegible] Conversion Project Celebration "Foreclose on the Bomb, Not the People" With speakers and performances highlighting the economic impacts of [illegible] nuclear weapons spending. Speakers include Dr. Natalia Mironova, engineer, activist and former legislator from Chelyabinsk, [illegible] US-Russian [illegible]. Sun., Aug. 5, 4-6 p.m. 925-443-7148, TriValleyCares.org. William Payne Park, 5800 Patterson Pass Rd., Livermore. 510-[illegible]

Mary F. Fisher: "Baroque [illegible]: [illegible]" The San Francisco State University lecturer discusses the term "baroque," its usefulness, major artists of the period, and more. Starting Aug. 4, Saturdays, 10 a.m.-1 p.m. Continues through Aug. 25. Atelier School of Classical Realism, 4820 Telegraph Ave., Oakland. 510-485-3858, AtelierSchoolofClassicalRealism.net.

Michael Riera: "The Apprehensive Parent" The psychotherapist discusses his guide to help parents support their teenager(s). Thu., Aug. 2, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777, BooksInc.net/Berkeley.

[illegible]: "Ecological Restoration Through Art" The artist and scholar from China discusses his efforts to rehabilitate ecology through art. In room 171 of UC Berkeley's Morgan Hall. Speakers Thursdays, 3-4:30 p.m. Continues through Aug. [illegible] 510-642-5611.

Tom Courtney: "[illegible] Walking in Northern California" The author of *Walkabout Northern California* discusses how to explore the California wilderness and still find a cozy place to sleep. Mon., Aug. 6, 7-8 p.m. [illegible] Albany Community Center, 1249 Marin Ave., Albany. 510-524-9283.

LITERARY EVENTS

The East Bay Mystery Readers' Group Visit website for monthly titles. First Tuesday of every month, 7 p.m. EBMRG.org. Walden Pond Books, 3316 Grand Ave., Oakland. 510-832-4438, WaldenPondBooks.com.

The First Speakers Book Club Discussing Ann Patchett's *State of Wonder*. Sat., Aug. 4, 9:30 a.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777, BooksInc.net/Berkeley.

Hayward Library Writers Group Discussion by writer [illegible] Garcia Bradford. Bring 5-10 copies of fiction, nonfiction, or poetry to share with the group. Mon., Aug. 6, 6-7:30 p.m. Hayward Public Library, 835 C St., Hayward. 510-293-8685, Library.Hayward-CA.gov.

Holla Back and Speakeasy 10 Thursdays Open mic poetry followed at 10:30 p.m. by dancing, poetry, hip hop, live DJ and more. Thursdays, 7:30 p.m. Donations accepted. Eastside Cultural Center, 2277 International Blvd., Oakland. 510-533-6629, EastsideArtsAlliance.com.

Julia Rogers Reading from her new book of poems, *House of the Unexpected*, and joined by poet David Meltzer. Sun., Aug. 5, 5:30 p.m. Mythos Fine Art @ Artlands, 1347 Solano Ave., Berkeley. 510-528-4291, MythosFineArt.com.

Lewis Buzbee Reading from his novel *The [illegible]*. [illegible], Aug. [illegible], 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210.

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PICKS

Christian Kiefer

Imagine fulfilling your wildest dreams just as everything else in your life falls apart. That's the premise of *Infinite Tides*, the poignant drama from Sacramento's Christian Kiefer, professor at American River College, poet, and novelist. That the descent of Keith Corcoran parallels his return to earth from aboard the International Space Station is only one of the mesmerizing pieces of this journey, which takes us from deep space to the big-box suburbia that America does so well. Meet the author at Mrs. Dalloway's (2904 College Ave., Berkeley) on Thursday, Aug. 2, 7:30 p.m., free. 510-704-8222 or MrsDalloways.com. *—Alison Pettey*

Richard Rosen

Beginners beware: Don't try this at home. Richard Rosen's new book, *Original Yoga: Rediscovering Traditional Practices of Hatha Yoga*, is replete with history, philosophy, and yogic best-practices drawing from ancient manuals to provide the modern practitioner helpful ideas on movement, breathing techniques, and twisting poses. Some of the more challenging poses require a teacher present, which Rosen makes sure to note. It's traditional yoga for the non-traditional, modern Westerner. Rosen appears at Pegasus Books Downtown (2349 Shattuck Ave., Berkeley) on Wednesday, Aug. 8, 7:30 p.m., free. 510-649-1320 or PegasusBookstore.com. *—A.P.*

Joan Baranow

This month's Poetry Flash features three excellent poets to delight you with wordplay for long summer nights. Joan Baranow's *Living Apart* is a lyrical offering from the co-producer of the documentary *Healing Words: Poetry and Medicine*. Gail Rudd Entrekin presents *Rearrangement of the Invisible*, poems about family and the love it takes to keep it together through life's little surprises; and musician/producer David Watts shares two books of poems, *At High Altitude: 52 Poems of 52 Words* and *The Color of Desire*, released under nom de plume Harvey Ellis. At Diesel (5433 College Ave., Oakland) on Sunday, Aug. 5, 3 p.m., free. 510-653-9965 or DieselBookstore.com. *—A.P.*

Kate Hopper

Literary Mama's Kate Hopper turns the tables on an old saying with *Use Your Words: A Writing Guide for Mothers*. With so much fodder from motherhood to write about, and so little time, Hopper instructs readers on how to give voice to the experience through creative nonfiction, providing tips and examples from various well-written material sources. Learn more at Books Inc. (1344 Park St., Alameda) on Friday, Aug. 3, 7 p.m., free. 510-522-2226 or BooksInc.net. *—A.P.*

GreatGoodPlace.indiebound.com.

Mystery Reading Group Group discussion of mystery novels, dedicated to bestselling author Camille Minichino. First Tuesday of every month, 6:30-8 p.m. Castro Valley Library, 3600 Norbridge Ave., Castro Valley. 510-667-7900, ACLibrary.org.

The Oakland Express Book Club Discussing Dave Eggers' *Zeitoun*. Wed., Aug. 8, 7 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. BooksInc.net/Alameda.

Playreaders A weekly group for adults to read aloud from great plays, changing parts frequently. Starts in the Inside Floor Story Room. Wednesdays, noon. Berkeley Public Library, Central Branch, 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

Poetry Flash With M.L. Liebler, [illegible] and [illegible]. Thu., Aug. 2, 7:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087. MoesBooks.com.

The Reading State An exhibition dedicated to poetry and experimental fiction, with a reading area, recordings, [illegible], and a chance to take home a book drawn from overstock of small East Bay presses. Through Dec. 9. BAM/PFA, 2626 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

The Remainders Book Group A monthly book discussion group. This month: any of the books [illegible] Janet Evanovich [illegible] Series, Mystery series. First Thursday of every month, 7-8 p.m. Free. El Sobrante Library, 4191 Appian Way, El Sobrante. 510-374-3991. CCCLib.org/locations/ElSobrante.html.

Summer Reading Celebration: Junior Big Read! With arts and crafts, story time, face painting, a scavenger hunt, a live performance by Circus Book and more. Sun., Aug. 5, 12-4 p.m. Free. Oakland Museum of California, 1000 Oak St., Oakland. 510-318-8400. MuseumCA.org.

Share Your Story: Autobiography for Everyone A workshop to help you decide what story to tell and how to tell it, led by author and writing teacher Hal Quinn O'Brien, MFA. Sat., Aug. 4, 10 a.m.-4 p.m. $850. 815-577-6232. StoryEventWrite.com. Piedmont Center for the Arts, 801 Magnolia Ave., Oakland. PiedmontCenterfortheArts.org.

Writing Travel Stories Workshop A monthly, [illegible] workshop to draft new stories from prompts and receive peer feedback. With [illegible] Oakland [illegible]. Sat., Aug. 11, 10 a.m.-2 p.m. $340 for series. California College of the Arts, 5212 Broadway, Oakland. 510-594-3792. www.cca.edu.

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PUBLIC INTEREST

3rd Side Mural Community Forum An open forum to suggest ideas for La Peña's new mural, with [illegible] "Song of Unity" [illegible]. Sat., Aug. 4, 2-4 p.m. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

Junior Metaphysical Toastmasters Club of Berkeley Public speaking club with a metaphysical emphasis. First and third Thursday of every month, 6:45-8:15 p.m. Free. St. John's Presbyterian Church, 2727 College Ave., Berkeley. 510-845-6830.

Lawyers in the Library Services [illegible], first-come, first-served basis. Sign-up begins at 5:45 p.m. Call 510-597-5017 to confirm event. First Tuesday of every month, 5-7 p.m. Free. Rockridge Branch Library, 5366 College Ave., Oakland. 510-597-5017. OaklandLibrary.org.

Legal Assistance for Seniors Presents: Consumer Fraud, Scams Targeting Seniors With practical tips on recognizing scams and protect yourself and information on referral sources and where to get help. Wed., Aug. 8, 1-3 p.m. Hayward Public Library, 835 C St., Hayward. 510-293-8685. Library.HaywardCA.gov.

Living Liberally: Reading Liberally A political discussion group. First and third Sunday of every month, 11 a.m.-1 p.m. Free. Luka's Taproom & Lounge, 2221 Broadway, Oakland. 510-451-4677. LukasOakland.com.

Living Liberally: Reading Liberally A political discussion group. First and third Tuesday of every month, 6:30-8:30 p.m. Free. Spice Monkey Cafe, 1628 [illegible] St., Oakland. 510-268-1178. SpiceMonkeyCafe.com.

Political Affairs Oakland Group Discussing the "new normal" of social media and what's so new about it. First Saturday of every month, 11 a.m.-1 p.m. Free. [illegible] Library, 5205 Telegraph Ave., Oakland. 510-597-5049. [illegible].org.

Social Justice Committee All are welcome to attend this bi-weekly meeting in the Fellowship Hall's foyer. First and third Monday of every month, 12:30 p.m., donations encouraged. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley. 510-841-4824. BFUU.org.

SPOKEN WORD

Bay Area Poets Coalition Open Reading First Saturday of every month, 3-5 p.m. Free. BayAreaPoetsCoalition.org. Strawberry Creek Lodge, 1320 Addison St., Berkeley. 510-841-8330.

The Berkeley Slam With spoken word and an international band of DJ. Hosted by Dave Gomez, [illegible] and Kaitlyn Lowe. Cash prizes each week. Wednesdays, 8 p.m. $7. Starry Plough, 3101 Shattuck Ave., Berkeley. 510-841-2082. StarryPloughPub.com.

The Mic Sessions A weekly open mic for up-and-coming spoken word artists, poets, and comedians. Sign-up starts at 8 p.m. Tuesdays, 8:30 p.m. Free. Dorsey's Locker, 5817 Shattuck Ave., Oakland. 510-655-6155. DorseysLocker.com.

The Sacred Slam: Poetry Slam and Open Mic Hosted by three time Grand Slam Champion [illegible]. With music by [illegible]. All ages welcome. Cash prizes to [illegible] on the 2012 Slam team. First and third Sunday of every month, 6:30-10 p.m. $5-$7. 800-589-8577. [illegible] Grand Lake Coffee House, 3429 Grand Ave., Oakland. 510-922-2507. GrandLakeCafe.com.

Hockey Midsummer Night's Reading: [illegible] With an open reading. Signups at 5:30 p.m. At Sacramento and Delaware streets, Berkeley. Mon., Aug. 6, 6-7:30 p.m. 510-549-5481.

Poetry Unscrolled A twice-monthly open mic with featured readers. Hosted by poetry ensemble [illegible]. First and third Tuesday of every month, 7:30-9 p.m. Free. World Ground Cafe, 3726 MacArthur Blvd., Oakland. 510-482-2930. WorldGroundCafe.com. ●

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ARTIST SPOTLIGHT

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Masako Miyazaki
Masakomasako.com

Masako Miyazaki received her BFA from the Rhode Island School of Design. A longtime resident of Brooklyn, NY she has most recently relocated to Oakland, CA. Masako's film work has shown nationwide and won numerous awards. Living both in the U.S. and Kyoto, Japan, she is similarly influenced by Japanese aesthetics and the Super Bowl culture. Her primary subjects are of open systems such as fire and traffic jams. Much of her recent work examines the language of movement harkening the works of Norman McLaren, Oskar Fischinger and Man Ray. Masako's public collections include the New York Public Library and the Pacific Film Archive.

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BLACK OAK BOOKS STAFF PICKS:

1493: Uncovering the New World Columbus Created

By Charles C. Mann

$16.95

Now finally available in paperback, this wonderful sequel to the equally wonderful 1491 begins Mann's exploration of how the post-Columbus era of exchange between the new world and old drastically changed the ecology and economies of the whole world both for good and ill. From potatoes (Peru) becoming a staple food in many countries to malaria that killed American people that were given to the "new world" or came from it. It's all here. To reuse the title from a past book by Friedman, the road to a "flat world" began in 1493.

Published by Knopf, 8/9/11

Ignorance: How It Drives Science

By Stuart Firestein

$21.95

Non-scientists often have a funny idea of how scientists actually work, probably caused by the sloppy teaching of science in the K-12 system. Scientists rarely if ever do example look at all the "facts" and then make conjectures from the book. It's not a step by step process at all. Instead, Firestein [illegible]. The amazingly interesting and very digestible [illegible] Firestein that if you dig deep enough, science [illegible] and depends on ignorance and confusion, and [illegible] driven by facts at all. Science is actually driven and comes from a combination of people saying "wouldn't it be cool if?" combined with a lot of "we don't know diddly squat about that" [illegible] ignorance.

Published by Oxford, 4/20/12

It's Even Worse Than It Looks

By Thomas E. Mann & Norman J. Ornstein

$26.00

Two mainstream Republicans and centrists (Mann from Brookings and Ornstein from the American Enterprise Institute) write a book basically saying that extremist Republicans have become "more loyal to party than to country" and as they bring to basically "kill" the country we dread things have gotten pretty hopeless. But still I recommend this book highly. "Know thy enemy" remains a fundamental rule — and after all, nobody can accuse Mann and Ornstein of being partisan Democrats. So this well-balanced survey of what has gone wrong is, I think, must reading as the 100 or so days ahead the all-important 2012 election start counting down to 0.

Published by Basic [illegible]

LAUREL BOOKSTORE STAFF PICKS:

The Approximate Parent: Discovering the Strategies That Work with Your Teenager

By Michael Y. Simon

$22.95

The Approximate Parent helps you translate what your teen thinks, feels and does into terms that make sense, so that you learn practical ways of responding to the challenges of safely loving and supporting your teen from adolescence into early adulthood. No two teens are the same; this book aims to help you proceed wisely by taking into account both the current American culture of adolescents and your particular teen's biology, temperament and developmental challenges. Oakland author.

Published by Fine Option Press, 7/15/12

Multiplication Is for White People: Raising Expectations for Other People's Children

By Lisa Delpit

$26.95

Yes, it's summer and we have kids on the brain. As award-winning educator Lisa Delpit reminds us, and as all statistics show, there is no achievement gap at birth. In her long-awaited second book, she presents a striking picture of the elements of contemporary public education that conspire against the prospects for poor children of color, creating a prospects gap in achievement during the school years that has eluded school decades of reform.

Published by The New Press, 3/20/12

What Teachers Make: In Praise of the Greatest Job in the World

By Taylor Mali

$19.95

Former middle-school teacher and teachers' advocate Taylor Mali struck a chord with his passionate response to a man at a dinner party who asked him what kind of salary teachers make—a poetic rant that has been seen and forwarded millions of times on Facebook, YouTube, and Twitter. Based on the poem that inspired a movement, this is Mali's sharp, funny, reflective, in-your-face [illegible] the joys of teaching and why teachers are so vital to America today.

Published by Penguin, 3/6/12

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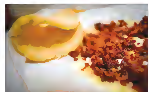
FOOD & DRINK



The queso fundido con chorizo is a highly indulgent dish of salt and fat.

Stan Gulley

THE WALLFLOWER OF FRUITVALE

Santo Coyote's stock-in-trade is its homey flavors and fresh meats.

By Cynthia Salaysay

So much is made of Fruitvale's taco trucks, as well they should be. Even before Off the Grid and the food-truck craze, Anthony Bourdain's *No Reservations* gave International Boulevard's *loncheras* a nod. But there's more to Mexican food on this street than super burritos and fast fare. I like sitting down in the peeling vinyl booths at Santo Coyote.

Six years ago, the Jalisco-style restaurant was called La Cenaduría de Ana Rosa. The ownership and the name changed, but the menu didn't. I never got the chance to try the place in its old incarnation, but its current one is a crusty-on-the-outside, mellow-on-the-inside kind of place: the windows obscured by white iron bars, the faded sign sometimes says it's closed even when it's open. Next to the shiny-as-a-disco-ball El Taco Zamorano truck outside, it's a wallflower.

But there's an understated cheerfulness at Santo Coyote, especially on a Sunday afternoon, when the jukebox is chock-full of *banda* oompah-ing away and there's a quiet, steady stream of families. And then there's the menu, which features all kinds of comforting things — that is, "comforting" as a euphemism for fat, meat, and masa. The restaurant does both really well.

Sidestep the usual enchiladas and burritos (although they're perfectly fine) and head straight for the stews or anything accompanied by corn tortillas — they're the ace-in-the-hole. At least a quarter-inch thick, almost gordita-esque, and made to order, the tortillas taste lightly of griddle and boldly of corn.

When they come to the table, they're too hot to touch. They come apart steaming in layers, the insides fluffy. They're not fragile and have wrinkles to them, as if they'd puffed and sagged while cooking. And your hands will take on their sweet, slightly metallic smell after touching them.

The fish taco needed only one tortilla to pocket its tender, lightly battered pieces of tilapia with cabbage and salsa. It stretched easily to accommodate the weight of its filling.

Santo Coyote
4806 International Blvd., Oakland,
510-261-8686
Hours: Mon.-Sun. 8 a.m.-10 p.m.
Reservations not accepted
Cash, Visa, Mastercard, Discover, American Express

Sample Menu

Queso Fundido Con Chorizo with Corn Tortillas	$7.50
Birria en Su Jugo	$8.95
Fish Taco	$3.50
Plátanos Fritos Con Lechera	$3.50

Another good thing to eat with these tortillas: the *queso fundido con chorizo*, which is crisped bits of salty chorizo, its orange oil pooling on top of a bowl of melted cheese. Although the timing of the dish was off — by the time the tortillas were ready, the cheese had cooled a bit — the staff rewarmed it on request back to a hot, stretchy, highly indulgent bowl of salt and fat. The dish appealed to everything I crave, though I imagine the diet-conscious would be wary.

But the diet-conscious would be wary of half the menu. There are plenty of artery-clogging items, like the *pupusas con chicharrones* and the *camarones rellenos* — bacon-wrapped shrimp stuffed with cheese. Even I feared those and didn't touch them.

The stews lay heavy on the tongue, rich with fat and bone marrow. The *birria en su jugo*, a goat stew spiked with lime and bright red with chile, was rife with the taste of a good meat broth. The goat meat, which had first been grilled, then stewed, was generally soft, save for a bit of gristle and a tough cut here or there. It was no more gamey than lamb, and its brightness was comparable to the pozole at Nopalito.

I also had the chicken mole, which was made with large shreds of white chicken breast. The stew had a good balance of chocolate and chile, and wasn't pasty or astringent like some moles.

That said, while it was flavorful and soothing, the mole won't win over fans of the dish that like a little intensity. In fact, none of the dishes at Santo Coyote have the kind of spice that kicks you in the mouth, so heat seekers would be better off looking to other restaurants for their fix. Instead, Santo Coyote's stock-in-trade is homey flavors and fresh meats. So the tomato sauce that came with the *pupusas* was bland, and the cabbage dressing lacked the expected vinegary sharpness.

The *huarache con nopales* is a meal in itself; ditto the *sope con pollo*. The *huarache* could easily feed two — the fried masa was crispy along the edges like a pizza; the sope was straightforward and nicely prepared. Both are filling and inexpensive, heaped with good-quality toppings and the usual triumvirate of salsa, lettuce, and sour cream, and I found little to criticize or praise in them except their general freshness.

For dessert — not that my table needed it — fried plantains were served with a dollop of sour cream to cut the caramel sweetness.

The ambiance of the restaurant suffers from the depressed economy of the neighborhood. On most evenings, the neighborhood is a ghost town, and so is the restaurant, the television blaring into the empty space, with only one or two tables being served. The small place perks up on weekend afternoons, though — every table is full, the television is muted, and the three-person staff scurries, serious and attentive.

The pace of service is luxuriously slow, but the free freshly made chips and refried beans do much to mollify hungry folks. And when the food does come, it comes on huge platters. Leftovers are inescapable. Unfortunately, the tortillas, for whatever reason, don't keep as well as I'd wish. It's ephemeral, whatever it is that makes them good.

El Zamorano Taco truck's specialty, a super burrito made with two tortillas, is as grandiose as the truck is shiny. But it's worthwhile to rest your eyes on the hand-painted sign next door and proceed beneath it to the delicately scented, steaming tortillas waiting for you. ●

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WHAT THE FORK

POP-UP 2.0

Good Eggs is the Etsy-like online marketplace for locally produced food. Plus a new documentary features local farmers

By Cynthia Salaysay

Peko Peko's curry [illegible]

Pop-ups started as a way to give new food businesses a boost. Places like the now-defunct Pop-Up General Store introduced people to new products, like the now ubiquitous kouign amanns produced by Starter Bakery. That particular pop-up, situated in North Oakland, allowed people to pre-order goods from small producers, then pick them up at an occasional market.

But the pop-up, while wildly popular, ended — partly because of its popularity.

"The Pop-Up General Store was a pretty fabulous event but it was logistically quite difficult to organize — not that it wasn't well organized. It was just tricky," said Sylvan Brackett, whose bento-box business, Peko-Peko, participated.

According to a recent article in *Edible East Bay*, "Death of the Pop-Up," pop-ups are falling out of fashion because, for the food producer, "it ceases to be about cooking anymore. ... Your main job title has become social media maven and event coordinator. When not informing the masses about when next your pop-up will surface, you're taking orders or reservations and making sure you'll have the goods."

Enter Good Eggs — an Etsy-like online marketplace for locally produced food. Through its series of "webstands," customers can order anything from organic produce to freshly caught sardines, and schedule it to be delivered right to their doors or arrange to pick it up at a prearranged neighborhood location.

Good Eggs has serious street cred. The start-up has had no problem attracting venture capital thanks to its staff of veterans from companies like Google and Yahoo. Alice Waters acts as an official adviser and will be contributing to Good Eggs' blog. Samin Nosrat, a co-founder of Pop-Up General Store, also acted as an adviser over the past several months.

"We set out [with] this mission to grow and sustain local food systems," Rob Spiro, CEO and co-founder of Good Eggs, told me recently. "We spent time researching ranches, farms, cooks, and other small producers; we went grocery shopping with all sorts of people. Over the course of a year we tested our ideas and we consulted with as many smart folks as we could find, including the folks who organize the Pop-Up General Store in Oakland, about what they learned through that process. And ultimately, we built this software." The website enables purveyors to create their own online store.

"Not only are they setting up this web store," said Brackett, a current vendor with Good Eggs, "but they're helping people promote their work and come up with best practices like setting up a weekly email to your customer base to remind them that you're there. And they help you do a lot of the marketing things that a lot of people running a small business know that they need to do but don't have a lot of experience or time to do."

Good Eggs' staff is currently piloting their project, initially focusing on neighborhoods in San Francisco and parts of Berkeley and Oakland. Current vendors that will deliver to the East Bay include Four Barrel Coffee, Ocho Verde Farm, Peko Peko, and Three Babes, and pickup points are currently located at Jack London Square, at The EatUp (at 21st St. and Telegraph Ave.), and at Berkeley Ironworks.

Documentary Features Local Farmers

The new documentary *Edible City* chronicles the urban farming renaissance over the last few years — the gradual takeover of empty lots and their conversion into organic gardens as a natural and practical response not only to Big Ag, but to urban problems like food scarcity and obesity.

Filmed mainly in the Bay Area, the hour-long documentary is dominated by some of the pioneering urban food activists and farmers that work and live here, including Willow Rosenthal of City Slicker Farms, Jim Montgomery of Green Faerie Farm, and Joy Moore of Berkeley Alternative School.

Although some of the discourse, particularly about industrial ag, will be a rehash for those who have read *The Omnivore's Dilemma* or watched *Food, Inc.*, the portrayal of the intersection of agriculture with inner-city problems is fresh and inspiring. There are a lot of first-hand glances at everyday people trying in small yet tangible ways to change the world around them: converting liquor stores in West Oakland into organic food markets or gently teaching cocky high school students where strawberries come from.

Community response to the film has been positive. "I wanted to show who these people are and why they are magical," the film's director, Andrew Hasse, told me recently. "And my nine-year-old neighbor said, 'You know, it didn't bore me.'"

Two screenings are coming to Berkeley in the coming months: on Thursday, August 2, at Local 123 cafe (2049 San Pablo Ave., Berkeley) and on Thursday, October 11 at the Hillside Club (2286 Cedar St., Berkeley), a larger event where people in the film will be in attendance. Or you can watch it for free anytime at EdibleCity.net. ●

Editor@EastBayExpress.com

This column is culled from our blog of the same name.

Eateries in East Oakland

Ba Le

1541 International Blvd., Oakland, 510-261-9800. A tiny, cramped Vietnamese sandwich shop where the line stretches out the door. Ba Le's number one sandwich, banh mi thit, packs a crisp French roll with pickled vegetables, cilantro, and four kinds of pork: a black peppercorn studded steamed pork; star-anise-scented ham; thin slices of gelatinous, meaty headcheese; and a buttery pork-liver pâté. Other variations, like meatball or roast chicken, are creditable. $

Berlyn's Eatery

1932 International Blvd., Oakland, 510-350-8043. The sustainable food movement is ubiquitous above a certain price point, but for urban restaurants struggling to keep prices low? You can pretty much forget about it. One exception: Berlyn's Eatery, Larry McClendon and Dontaye Ball's modest, takeout-only sandwich and soul-food place in Eastlake. Ball's a San Francisco popup chef and caterer who has worked at Delfina, and though he doesn't cook on-site, most of what's good here is traceable to Ball's catering kitchen in Hunters Point. That includes smoky pulled-pork in a sandwich with a judicious smear of bacon barbecue sauce, or a side of mustard and collard greens dotted with plush bits of pork belly. $

Cam Huong Restaurant

702 International Blvd., Oakland, 510-444-8800. Probably the best — and cheapest — banh mi (sandwich) shop on the Vietnamese stretch of International Boulevard. Cam Huong's best sandwiches, like curry chicken, meatball, and barbecued bacon, aren't quite traditional but they're damn fine, stuffed with veggies and herbs in an ephemerally crisp roll. Get a durian or jackfruit smoothie with your sandwich, and end with a cup of che (coconut milk and bean pudding). $

Canchola's Restaurant

3701 International Blvd., Oakland, 510-534-4765. This is a place devoted to the past: fond memories of natives from Apatzingán, in Mexico's west central state of Michoacán. The food is an interesting detour from the Jalisco-dominated food culture suffusing Fruitvale. Morisqueta is a pile of boiled rice topped like a Sloppy Joe with a mess of boiled pork riblets doused in searing red chile. That same chunky vibrancy radiates from Canchola's birria de chivo, available on weekends. Beneath its orange slick of surface fat, it has a vinegary twang, faint pulse of cloves, and the rich, weedy tone of oregano. Squint, and you swear you can make out some 16th-century Spanish prototype. $

Chai Thai Noodle

545 International Blvd., Oakland, 510-832-2500. Thai House Express veterans Sangcha Vaninthaibal and Amnouy Manyvong set up here on International Boulevard in 2008, serving a mix of dishes from central Thailand and farther north. Ka moo — braised pork leg with five-spice and sweet soy — should find a place on every carnivore's table. Much of the rest of the menu is bright-tasting and easy to like, and above all accessible for non-Thais. The chicken larb, for instance, is a pile of perfumed ground meat that doesn't challenge, and while chan pad poo (Dungeness crab noodles) might not be something you'd encounter in Thailand, if it tastes good, who cares? $

Champa Garden

2102 8th Ave., Oakland, 510-238-8819. Tucked away in a residential neighborhood, Champa Garden's menu resembles a lot of [illegible]. Hidden among its hundred-plus Thai dishes — all the old familiars — are a few Lao and Vietnamese specialties, as well as one or two dishes from the Lao and Mien peoples. Go Lao, ordering things like the unique rice ball salad, larb (ground meat salad), and Lao and Lue noodle soups. For the specials board, the cooks also get creative with fish, tropical fruits, and curry pastes. $

Full Reviews Online

Nearly 500 reviews searchable by food, region, and price at EastBayExpress.com
m.EastBayExpress.com

Los Cocos

1440 Fruitvale Ave., Oakland, 510-536-3070. The absence of decor and a haze of smoke over the stoves greet you when you walk into Los Cocos, but over twenty years after it first opened, Oakland's best Salvadoran restaurant is still putting out plump, savory pupusas (corn cakes stuffed with beans, cheese, or meats, and topped with a tasty slaw). Other hallmark dishes include robust soups, great corn cakes, fluffy tamales, and fried pacaya (palm flower). $

El Centenario

3300 International Blvd., Oakland, 510-261-8866. A quick glance over El Centenario's menu doesn't reveal much. It's all stuff you'll find in every basic taqueria in Oakland's Fruitvale neighborhood. But Ana Rosa Leiva's enchiladas are not your standard enchiladas, her empanadas not what you're expecting from the 35 you've tried before. In fact, this is not "Mexican" food. This is Mexican food, estilo Autlán, Jalisco. The many, many highlights include Ana Rosa's ceviche, birria, pozole, and house-baked desserts. $-$$

El Huarache Azteca

3842 International Blvd., Oakland, 510-533-4393. On a strip of phenomenal taco trucks, sit-down El Huarache Azteca stands out for its ultratraditional, carefully crafted Mexico City-style masa snacks. Try the gorditas with chicharrón, the pizza-like sopes, and the huaraches (named after the sandal they resemble) with refried beans, stewed meats, or sautéed fresh huitlacoche (a jet black corn fungus). If you know what's best for you, you'll return on the weekend for pozole and barbacoa, succulent pit-smoked lamb, with hand-patted tortillas and bowls of delicate consomé de barbacoa. $

La Estrellita Cafe

446 E. 12th St., Oakland, 510-465-7188. The friendliest taqueria this side of Lake Merritt, La Estrellita offers tons of space to sprawl in a room you're happy to spend time in. Come for the food — which is pleasant and abundant, if not sublime — but stay for the margaritas. $$

Full House Cafe

5709 MacArthur Blvd., Oakland, 510-482-2200. This central Laurel District diner has earned the affection of neighborhood denizens, attracting lines on the weekends and Best of the East Bay nominations year after year. The cornmeal pancakes consistently win high praise, and the corned beef hash is some of the best around. $

Green Papaya Deli

207 International Blvd., Oakland, 510-836-5437. This tiny, friendly International Boulevard eatery prepares and serves some of the Bay Area's brightest, tastiest Lao cuisine: a duck larb (salad) bright with fresh herbs and lime; intensely flavored chopped catfish steamed in banana leaves; chicken noodle soup fragrant with ginger, chilies, and coconut; sausages made of fermented raw pork and lemongrass, onions, and peppers. There are Thai specialties as well (the beef pad kee mao with thick noodles is especially satisfying), and don't forget to order plenty of sticky rice, a Laotian requirement. No liquor, but the sweet, creamy soy milk and Thai iced coffee are worth ordering. $

Huong Que Cafe

1228 7th Ave., Oakland, 510-835-8268. Until recently, Huong Que didn't even have a menu. The regulars never needed

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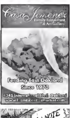
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RECENTLY REVIEWED

District

827 Washington St., Oakland, 510-272-9120. For the longest time it's been de rigueur to say a place has good food *for a bar* — a backhanded compliment if I've ever heard one. District, a wine bar in Old Oakland, has good food, period — especially chef Bob Chan's playful interpretations of French bistro fare. The steak tartare, for instance, is one of the best in the city — coarsely hand-cut, topped with a fried quail egg, and seasoned with mellow grainy Dijon mustard. District's house-made charcuterie also is not to be missed, especially the slightly boozy truffled chicken-liver mousse. And customers just grabbing a quick snack at the bar could do worse than an order of fries, a textbook-perfect version served with a surprisingly light truffled Parmesan aioli for dipping. $$-$$$

Sushi Sho

10749 San Pablo Ave., El Cerrito, 510-525-1800. Eating at Sushi Sho is defined by idiosyncratic "rules" and restrictions. No reservations; no seating except at the bar (there are tables, but these function as a waiting area); no extra wasabi proffered aside from what chef Akinobu Kawata (Aki-san) has already placed in each piece of sushi. And there's not much on the menu apart from traditional, simply-prepared sushi. Despite these limitations — or perhaps because of them — Sushi Sho is one of the best sushi restaurants in the Bay Area. You can't go wrong with Kawata's nigiri, but the cold-smoked salmon and the *mentaiko* (salted cod roe) are particularly stunning. And the "unagi-maki Special A" roll perfectly blends the smoothness of grilled eel, the salty pop of flying fish roe, the crunch of cucumber and the creaminess of avocado. $$$

Soleil's African Cuisine

1544 Webster St., Alameda, 510-228-6747. Alameda's only African restaurant is located inside a bluegrass and country western bar called The Frog and Peach — a bit of cognitive dissonance present ever since Soleil's African Cuisine took over the kitchen. Chef Soleil Bangoid's pan-African menu spans the continent, and his food is outstanding. There's Congolese *saka-saka*: slow-cooked cassava leaves recalling some solid and artful creams of boiled spinach. There's Senegalese *yassa*: pan-fried rainbow trout and a mustardy caramelized-onion sauce. Best of all, there's Tanzanian coconut fish: perfectly grilled tilapia served in an elegant coconut-milk-and-spinach sauce. Make sure you ask for some of Bangoid's fiery homemade *piri piri* hot sauce on the side, and save room for dessert — the piping-hot banana beignets are a real crowd pleaser. $$

FuseBOX

2311A Magnolia St., Oakland, 510-444-3100. Chef Sunhui Chang has transformed a seven-hundred-square-foot space in a starkly industrial West Oakland neighborhood into a bustling gem of a lunch spot. The menu riffs on Korean and Japanese bar fare. Chang's version of Korean fried chicken is reminiscent of buffalo wings, except crispier and without the gloppy sauce. His pork belly- and mayo-laden banh torta is as decadent as any porchetta sandwich. Best of all are the restaurant's creative *banchan* (little side dishes), which come with any combo set. On any given day, the spread might include several varieties of Chang's excellent house-made kimchi, a panoply of tiny pickled things (shiitake mushrooms, green mango slices, carrot tops), and more. Equally impressive is how affordable the food is — everything under ten bucks, tax inclusive. $-$$

Comal

2020 Shattuck Ave., Berkeley, 510-926-6300. At this upscale downtown Berkeley spot, Chef Matt Gandin showcases Mexican flavors using local ingredients in a menu that changes from season to season. While large *platos fuertes* — wood-grilled meat dishes that serve as an entire meal for two or three — are available, most of the menu consists of shareable small plates. The masa-based items (enchiladas, quesadillas, and such) can be very good, especially if a mole sauce is involved. But the real stars are the simplest things: grilled corn slathered in *queso fresco* and chipotle aioli, for example, or Gandin's minimalist (but to-die-for) guacamole. Meanwhile, the setting can't be beat: a remodeled industrial space and a gorgeous covered back patio that makes for one of the best al fresco dining experiences in Berkeley. $$$

It [illegible] they just ordered Huong Que's specialty: chicken. More specifically: chicken *pho*, poached chicken with a pungent ginger-scallion sauce, and rice porridge with — you guessed it — the chicken. Noodle soup is so good, chef-owner Kenny Tran needn't waste his time on the better-known beef version. $

Mariscos La Costa

3625 International Blvd., Oakland, 510-533-9566. The standard taqueria fare at La Costa isn't bad, but this open-air restaurant's specialty is fresh seafood. You can get a half-dozen oysters on the shell, or more refined fare: The ceviche tosta has sparkle with lime, cucumber and tomato, and the tomatoey broth in which the seafood coctel (shrimp, crab, or octopus) floats is good enough to sip once you've spooned the last bits of meat. $

Nieves Cinco de Mayo

3340 E. 12th St., Oakland, 510-533-6296. Luis Abundis doesn't just plug in some machine to make ice cream. The owner of this tiny stall in the Fruitvale Public Market actually whips up each batch completely by hand, shaking and stirring his mixes in an open bucket set over ice and salt. Called *nieves de garrafa*, or crank ice creams, Abundis' gelato-like creations come in flavors like fresh coco and yerba buena (mint). Like anything handmade, they're prone to inconsistencies, but a few ice crystals now and then only boost the charm factor. $

El Ojo de Agua

3152 E. 12th St., Oakland. This taco truck is so good it graduated from a recessed parking lot to a high-visibility corner. Find out why: its *al pastor* (BBQ pork), *lengua* (tongue), and homemade shrimp tacos can't be topped. Just a slab of meat and a smidgen of salsa on a coaster-size tortilla will set your palate alight for hours. Another house specialty is tropical-fruit *licuados* (shakes). $

Old Weang Ping Village

[illegible] MacArthur Blvd., Oakland, 510-430-8771. For twenty-plus years Pat and Jook Kraswatana have owned this funky, thatched-roof restaurant, which looks like a cross between a beachside hut and a 1950s diner. Their rustic, forthright food is far more appealing than the sugar- and coconut-drowned fare you'll find at most Thai restaurants. Mix and match your favorite meats, veggies, and sauces from the menu, or order off the specials board, which sometimes features rare ingredients the owners bring back with those from Thailand. $$

Otaez Restaurant

3872 [illegible] Blvd., Oakland, 510-536-8149. Run by Chay Campos and family, long-running Otaez offers a menu of classic dishes from enchiladas to goat meat *birria* on the weekends. But it's the daily and seasonal specials that are worth tasting, such as *milanesa*, breaded fried steak, or *tortas de camarón*, fried shrimp-flour patties served with *nopales* (cactus) in a red chile broth. Start your meal with shrimp soup and end it with *capirotada* bread pudding, chasing down everything with sweet mango *agua fresca*. $-$$

FESTIVAL PROGRAM

August 4 + 5

DOWNTOWN OAKLAND

Tickets & Info: ArtandSoulOakland.com

SATURDAY: 2P - MIDNIGHT **SUNDAY: NOON - 6P**

Entrance gates close ½ hour prior to close of festival. Take BART directly to the festival!

Advance Tickets - Website Only $10 Adults, $5 Seniors (65+)/Youth (Ages 13-17); 12 & Under Free

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Welcome to Art + Soul Oakland 2012!

Brought to you by the City of Oakland and *East Bay Express*

Named among the top 12 "must see summer festivals" in Northern California by the *San Francisco Chronicle* and voted "Best Annual Event" by editors and readers of *East Bay Express* in 2012, **Art + Soul Oakland 2012** goes boldly into the night by adding a late-night bash and epic new art show to its always stellar musical lineup.

Saturday night's **all-new dance party** will feature, in audio-synchronicity with DJ's Dyloot and John Beaver spinning from the rooftop of City Hall, massive-scale 3D video projections in Frank Ogawa Plaza by the students and faculty from the Ex'pression College for Digital Arts' Motion Graphic Design Program. Simultaneously, the Illuminated Corridor's light-based art projections, led by Oakland artist Suki O'Kane, will pierce the darkness with their renowned guerrilla-style artistry.

Several other **new art elements**, including large-scale installations by acclaimed East Bay artists, will also be featured in collaboration with world class arts organizations such as the de Young Artist Fellow and Artist-in-Residence Alumni, Black Rock Arts Foundation, NIMBY, Pro Arts, Oakland Underground Film Festival, Spoke Art, LightBox SF and American Steel Studios.

On the music front, **50 bands** will bring rock, R&B, jazz, soul, folk, electronic, punk, honky-tonk, metal, blues, gospel, world and Latin to **five concert stages** sponsored by Budweiser. Among the many national recording artists and hot Bay Area bands featured are: Meshell Ndegeocello with Chris Bruce, Blame Sally, Luce, Souls of Mischief, Lyrics Born, Saviours, Vetiver, Boca do Rio, Garrison Starr, Sweet Talk Radio, The New Edwin Hawkins Singers, Zendaya & PopLyfe, Lalah Hathaway, Olata Adams, Kellye Gray, Forrest Day, Persephone's Bees, Caldecott, Dear Indugu, Whiskerman and others. New this year: Youth Rock Stage on Sunday!

As if great music and art weren't enough, we've also added the **"Yak to the Bay" Turf Dance Competition**, resurrected our **World Dance Stage**, and garnered some new artisans with creations including henna art, handcrafted jewelry, artifacts, clothing, sculpture and more.

Also new this year: mobile food trucks! FiveTen Burger, Annakoot Indian Street Food and others join a wide range of food vendors offering up small bites, full fare and desserts from all over the globe.

Thank you to all who have supported the festival over the years — artists, performers, volunteers, staff, crew, vendors, civic leaders, local businesses, sponsors, and of course, our loyal festival-goers. Whether you are a longtime Art + Soul patron or new to the party, you won't want to miss this year's festival!

Celebrating Oakland and the East Bay

Samee Roberts

Samee Roberts
Founder/Executive Producer
Marketing Director, City of Oakland

Jody Colley

Jody Colley
Co-Executive Producer
Publisher, *East Bay Express*

Art + Soul Main Stage (12th & Clay)

Saturday and Sunday

Hosted by Budweiser

Luce

Meshell Ndegeocello

Lalah Hathaway

Oleta Adams

Luce the popular local band headed by singer songwriter Tom Luce co-headlines the Art + Soul Main Stage hosted by KFOG on Saturday. Luce has consistently been a Bay Area favorite with songs like "Good Day" and "Buy a Dog" topping playlists at dozens of radio stations as well as being featured in movies and television shows.

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Also headlining Saturday's Main Stage **Duets: Meshell Ndegeocello and Chris Bruce** will see the 10-time Grammy nominee join with the talented bassist and guitarist. Influenced by funk, soul, hip-hop, reggae, R&B, rock and jazz, Meshell's music conveys her most intimate thoughts in colorful terms sung in rich vocals with acoustic melodies. Credited by many with sparking the neo-soul movement, Meshell will take the stage with Chris Bruce, whose career began with Wendy & Lisa in the late 1980s before working with Seal, Trevor Horn, Chris Connelly and others.

Also on the bill for Saturday is Bay Area female folk rockband **Blame Sally** whose vital original sound inspires many disparate comparisons — it's been likened to everyone from Indigo Girls and Dixie Chicks to The Wailin Jennys and Radiohead.

The ever versatile **Lalah Hathaway** — daughter of the legendary Donny Hathaway — headlines Sunday's Main Stage hosted by KBLX bringing an eclectic mix of jazz, pop-rock, pop, R&B, funk and gospel.

Also on Sunday's Main Stage four-time Grammy nominee **Oleta Adams** will perform heartfelt songs that effortlessly crossover into the realms of gospel, soul, R&B, urban and pop music. Her platinum debut album, *Circle of One*, included the hit single "Get Here." Oleta's amazing voice was labeled by the *San Francisco Chronicle* as "upbeat, fantastic incendiary singing."

Oakland jazz singer **Kellye Gray** will also appear on Sunday's Main Stage. Gray blends scat singing, ballads, Latin, funk, soul, blues, solo and improvisation into her shows. *USA Today* calls her "simply one of the most exciting jazz singers."

Zendaya the breakout star of Disney Channel's *Shake It Up* comes home to Oakland with a special show opening Sunday's Main Stage. Having performed at the White House and in the 2011 Macy's Thanksgiving Day Parade, she has also toured in Germany, England and France. Zendaya's first video for "Swag It Out" taped at her alma mater – Oakland School for the Arts – has garnered more than 3.8 million views on YouTube. She will be joined by hometown favorites **PopLyfe** (also students from Oakland School for the Arts and last year's finalists on NBC's *America's Got Talent*) and **Z-Swagg Dancers and Singers**.

*See stage lineup on pages 6-7

EBX Plaza Stage (In front of City Hall)

Saturday & Sunday

Hosted by Budweiser

Lyrics Born

On Saturday the talented hilarious **Jamie DeWolf** (Seduction Fence Tourettes Without Regrets Circus Nights with Vau De Vire Society and winner of Best Poet in Best of the East Bay 2012 Readers Poll) will razzle and dazzle as the emcee of the Plaza Stage Opening up the eclectic local lineup **Frank Fairfield** will demonstrate true Americana at its best with his acoustic bluegrass set Oakland based **Metal Mother** will perform with fresh melancholic emotion that includes tribal drums, futuristic synth leads and Celtic-inspired vocals

Lyrics Born one of the most critically acclaimed and best selling indie hip hop artists in the Bay Area, will take the stage followed by Oakland's own heavy metal thrashers **Saviours**. American folk rockers **Vetiver** will co headline the evening with the multi talented hip-hop collective **Souls of Mischief**

At nightfall we hand it over to **Skills DJ's Dylort & John Beaver** for an extended set as they turn Frank Ogawa Plaza into a street EDM party A 3D digital mapping and video art projection show will be provided by **Ex pression College for Digital Arts** that will give late night attendees a visual experience not to be missed

On the heels of releasing its second EP indie rock group **Oceanography** opens up the Sunday lineup Then Bay Area based outfit **Churches** will explore the heartache and wonder of small town alienation through power chord rock and reverb Oakland based quartet **Persephone's Bees** will open up for **Forrest Day** whose compelling mix of rock, rap reggae jazz and more has made it a leading Bay Area band

World Dance Stage

Presented by Carla Service, Dance-A-Vision Entertainment

Sunday August 5 12 30 - 5:30p – Rotunda Building

High-energy program celebrating Oakland's diverse dance studios by showcasing "The Magic of Dance " featuring jazz, modern African pole dancing hip hop belly dancing and more

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Dimensions Dance Theater
Atomic Allure

*See stage lineup on pages 6-7

"YAK TO THE BAY" Turf Dance Competition

Best of the East Bay All Styles 2-on-2 Dance Battles

Saturday, August 4 3:00p-10:00p – Rotunda Building

Yak Films internationally known for representing the freshest street dancing around comes back to Oakland to show its appreciation for Bay Area homegrown talent. Yak will host an all-styles battle from 3 5p The competition is open to all and a same-day sign-up sheet for 2 dancer teams will be available Teams will be selected to go against our invited dancers in a final "Seven to Smoke" Battle from 7 10p The battles will be filmed and uploaded to the Yak Films YouTube channel for the whole world to see! Special guests from Oakland's thePeople party will DJ and hip-hop celebrities will judge

Official Friday Night Pre-Party at Awaken Café

New this year Art + Soul Oakland will host a free Friday night pre party from 7 30 10:00p on Friday August 3 at Awaken Café 1429 Broadway The free Broadway Shuttle which runs until 1a on Fridays makes getting to and from the pre-party fast, easy and fun Held in conjunction with Art Murmur the festive event features live performances by Australia's **Rosie Burgess Trio** and Oakland's **Anita Lofton Project**. The Rosie Burgess Trio whose third album was named among the top 10 of 2010 by Australia's *Rhythms* magazine crosses many genres sliding from folk to blues to gypsy rock. The Anita Lofton Project takes a minimal acoustic approach to folk and neo-black folk.

Steps away at Telegraph and Broadway the Little Falafel mobile food truck will be serving up tasty eats Complementing the popular First Friday Art Murmur gallery crawl the August 3 pre party is in the heart of the burgeoning Midtown Arts District that includes Awaken Café Pro Arts, Oaklandish Joyce Gordon Gallery Bittersweet NNEKA and Oakland's newest pop up store IOAKal a mixed use gallery curated by Ken Harman of Spoke Art and a boutique shop in association with the *East Bay Express* and local designers from fiftyseven thirtythree

Official Saturday Night After-Parties

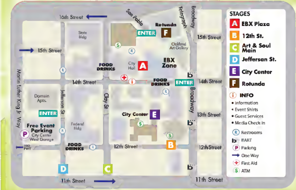
We plan on ending Saturday night with an amazing high-energy late-night party in Frank Ogawa Plaza But when the festival gates finally close you can keep the festivities alive!

East Bay Express and DeliRadio present a free show on Saturday August 4th, starting at 11:30p and going till 2a at The Rock Steady 1741 San Pablo Avenue. This 21 and-over event features DJ Saurus plus other surprise DJs For more info visit: TheRock Steady.com

Yak Films, host of our Art + Soul turf dance competition is throwing a Yak to the Bay free dance party with music by thePeople on Saturday August 4 at Paradise 2272 Telegraph Avenue from 10p – 2a.

Event Map

Saturday, August 4, 2 - 8:30p; EBX Zone 'til Midnight
Sunday, August 5, noon - 6p



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SATURDAY, AUGUST 4

ART & SOUL MAIN STAGE (12th & Clay)

Hosted by KFOG 104.5 / 97.7 FM

2:45 – 4:00p	Blame Sally
4:30 – 5:45p	Duets: Meshell Ndegeocello & Chris Bruce
6:15 – 7:30p	Luce

EBX PLAZA STAGE (in front of City Hall)

Presented by the East Bay Express

2:30 – 3:15p	Frank Fairfield
3:35 – 4:20p	Metal Mother
4:40 – 5:25p	Lyrics Born
5:45 – 6:30p	Saviours
6:50 – 7:35p	Veffver
7:55 – 9:00p	The Souls of Mischief
9:20 – 11:20p	DJ Dyloot & DJ John Beaver Skills

CITY CENTER STAGE (on City Center plaza)

2:30 – 3:00p	Musically Minded Academy
3:15 – 4:00p	Oakland Public Conservatory of Music (Frederick Douglass Youth Ensemble)
4:15 – 5:00p	Vocal Rush
5:15 – 6:00p	Oakland Youth Chorus
6:30 – 7:30p	La Misa Negra

12TH ST STAGE (12th & Broadway)

Latin, World, Indie

2:30 – 3:15p	Viloia Ensemble
3:45 – 4:45p	Boca do Rio
5:15 – 6:00p	Garrison Starr
6:30 – 7:30p	Sweet Talk Radio

JEFFERSON STREET STAGE (17TH & JEFFERSON)

Gospel Showcase presented by the Edwin Hawkins and the Community of Unity

2:30 – 2:45p	A Community of Unity
2:50 – 3:05p	Carl Mason & Voices of Celebration & Praise (VOSC)
3:10 – 3:25p	JUG 8 CUZ
3:30 – 3:40p	Demetrius Tolefree & the Tolefree Singers
3:45 – 3:55p	Lolita Matthews Alhark
4:00 – 4:15p	Bishop Walter L. Hawkins Love Center Choir Director Rusty Watson
4:20 – 5:00p	The New Edwin Hawkins Singers
5:05 – 5:20p	Greater St. Paul Missionary Baptist Church
5:25 – 5:45p	Alfreda Lyons Campbell
5:50 – 6:05p	Derrick Hall & Company
6:10 – 6:25p	Joe Douglas & Spirit of Praise
6:30 – 6:50p	Lawrence Matthews
6:55 – 7:10p	Lily of the Valley Christian Center
7:15 – 7:30p	A Community of Unity

ROTUNDA BUILDING STAGE

"Yak to the Bay" Turf Dance Competition

All Styles 2 on 2 Dance Battles

3:00 – 5:00p	Turf Dance Competition Preliminaries
6:00 – 7:00p	Oakland Poet Laureate Presentation
7:00 – 10:00p	Turf Dance Competition Finals

SUNDAY, AUGUST 5

ART & SOUL MAIN STAGE (12th & Clay)

Hosted by the new R&B KBLX 102.9FM

12:15 – 1:15p	Zendaya & Pop Lyfe
1:45 – 2:45p	Kellye Gray
3:15 – 4:15p	Oleta Adams
4:45 – 5:45p	Lalah Hathaway

EBX PLAZA STAGE (in front of City Hall)

Presented by East Bay Express

1:30 – 2:15p	Oceanography
2:30 – 3:15p	Churches
3:30 – 4:15p	Persephone's Bees
4:30 – 5:30p	Forrest Day

CITY CENTER STAGE (on City Center plaza)

Youth Rock

12:30 – 1:00p	Sobrante Park Talent Show Winners and TIGHT Youth Program
1:45 – 2:30p	Unwanted Money
3:00 – 4:00p	Oaktown Jazz Workshops
4:30 – 5:15p	In the Moment

12TH ST STAGE (12th & Broadway)

Oakland Indie Rock

12:30 – 1:15p	Free Food
1:45 – 2:30p	Caldecott
3:00 – 4:00p	Dear Indugu
4:30 – 5:30p	Whiskerman

JEFFERSON STREET STAGE (17TH & JEFFERSON)

OAKLAND BLUES & HERITAGE STAGE Presented by the Bay Area Blues Society

12:30 – 12:55p	Two Things In One
1:05 – 1:45p	Oakland Blues Divas featuring JNeen, Margie Turner, Ella Pennewell & Tia Carroll The Makesmo Band feat. Little Denn
1:55 – 2:15p	Billy & The Thrillers
2:25 – 2:35p	Cletus
2:45 – 3:15p	The Makesmo Band featuring Little Denn
3:25 – 4:00p	Lady Bianca
4:10 – 5:00p	Oakland Blues Reunion feat Curtis Lawson, Lil Junior Crudup, Tommy Nunnelly, Big Cat Tolefree, Wylie Trass
5:10 – 5:45p	Jackie Payne

ROTUNDA BUILDING STAGE

World Dance Stage presented by Carla Service, Dance-A Vision Entertainment

12:30 – 5:30p

Featuring these Oakland dance studios:

East Bay Center, Kids 'N Dance, In the Groove, New Style Motherlode, Dance-A Vision Entertainment, For the Cause, Dimensions Dance Theater, Atomic Allure and others

2012 Music Lineup
dedicated to the late Khalil Shaheed

*Times are confirmed, but subject to change.

ES TO THANK THE FOLLOWING SPONSORS FOR THEIR GENEROUS SUPPORT

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COMMUNITY/BUSINESS SPONSORS

ENTERTAINMENT PRODUCERS

City Hall Art Exhibition

Saturday, August 4, 2 - 8:30p; Sunday, August 5, noon - 6p

Curated by Terry Furry, *East Bay Express*

Todd Thomas Brown

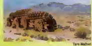
Todd Thomas Brown

Mr. Brown is an alumnus of the de Young Artist Fellows and Artist-in-Residence program and sits on the de Young's Community Engagement Artist Council.

Todd Thomas Brown's experience spans 20 years of exploring artistic disciplines and presenting small scale art within the context of local and global communities.
ToddThomasBrown.com

Jana Elliott

Following Jane Elliott's love of creating new works, it is no surprise that the diorama has become the stage for her latest works. **JanaElliott-Artworks.com/**



Taro Hattori

Taro Hattori

Oakland artist Taro Hattori's conceptual installations respond directly to both the built and intangible elements of a specific environment. With a background in theater set design, Hattori creates installations falling stones that are activated by the presence of viewers. **TaroHattori.com**

Mayumi Hamanaka

Mayumi Hamanaka

For Art + Soul, Mayumi Hamanaka has created a large-scale digital drawing with paper cutouts. Her work evolves around the idea of history, personal stories, individualism, and group dynamics, and how they are all tangled within a society. She examines her own perspective and experience in the context of how history is written and how we decode it in our current surroundings.
MayumiHamanaka.com

Namita Kapoor

Drawing from her dual backgrounds as both a South Asian and an American, Namita Kapoor creates work that is a hybrid of Western media, craft, ornament and symbolism.
NamitaKapoor.com

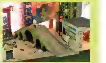
Masako Miyazaki

Masako Miyazaki presents Oakland's City Hall with "The Knot. Are people working together to create tighter bonds of partnership? Or are forces in opposition with each other resulting in an ever-tightening restraint and kink in our common thread? Masako's piece represents knottings and unknottings as a natural series of changes resultant from the negotiations of different ideas brought to City Hall.
MasakoMasako.com

Ramekon O'Arwisters

de Young Artist Fellow and Artist in Residence Alumni

Ramekon O'Arwisters meticulously attaches found objects, mirrors, feathers, and nails to everyday objects, imbuing them with spiritual power and significance. He is a prominent proponent of African spirituality in contemporary Black art.
Ramekon.com



Tracey Snelling

Tracey Snelling

Through the use of sculpture, photography, video and installation, Tracey Snelling gives her impression of a place, its people and their experience, and allows the viewer to extrapolate his or her own meaning. Often, the cinematic image stands in for real life as it plays out behind windows in the buildings, sometimes creating a sense of mystery, other times stressing the mundane. **TraceySnelling.com**

John Wood

Oakland artist John Wood followed his passion for art through high school and undergraduate studies in Utah, and went on to earn his MFA from Cranbrook Academy of Art in Michigan. He has since lived and worked in New York City, Utah, Florida, Michigan and California. **JohnWoodArt.com**

200 Yards @ Oakland City Hall

A community photo project
Shown Saturday 2-8:30p
and Sunday 12 noon-6p

Sgt. Ervin Romans Hearing Room Two, 1st Floor, City Hall

View the projective installation of the selected photographs featuring images capturing the unique character found within a 200-yard radius of the oak tree in Frank Ogawa Plaza.
200 Yards @ Oakland City Hall, is a collaborative community digital project with **Lightbox SF**

Local Filmmaker Series

Presented by the Oakland Underground Film Festival
City Hall Council Chambers, 3rd Floor

Saturday:
2:30p Block Reporting 101 **
4:30p Everyday Black Man
6:30p Basketball 3:16

Sunday:
12:30p Short Documentary Series: America's Most Unwanted, Life is a Beautiful Struggle & Not One More**
2:30p Everything Strange and New
4:30p Basketball 3:16

** Parental discretion advised

OUT OF RESPECT FOR FILMMAKERS, NO ENTRANCE WILL BE ALLOWED AFTER FILMS BEGIN

BLOCK REPORTING 101 Produced and Directed by S. C'ya Samuela (120 mins.)

Block Reporting 101 introduces audiences to controversial Bay Area journalist JR Valrey and The Block Report. JR's informative alternative media network pulls no punches, informing its audience in the unfiltered truth in current and world events. Through an honest and open conversation, JR and others explore injustice in our society and explain The Block Report brand of journalism and how it serves people and communities that are often denied outlets elsewhere.
Preceded by Short: OAKLAND RAIN REDUX. Directed by John Coyne (3 mins.)

EVERYDAY BLACK MAN Directed by Carmen Madden (105 mins.)

Since closing the door to a violent past, quiet and thoughtful Moses Stanton's everyday existence is running a small neighborhood store and watching over his daughter who doesn't know he exists. When a young man, Malik, comes in claiming to be a black Muslim that is doing good for the neighborhood, Moses takes him in as a partner, but soon realizes that Malik is nothing but a drug dealer seeking to destroy the neighborhood and Moses' daughter. Therefore, Moses must become the man he used to be in order to save his beloved neighborhood and his daughter. Preceded by Short: OAKLAND RAIN REDUX. Directed by John Coyne (3 mins.)

BASKETBALL 3:16 Directed by Ramanees Head (71 mins)

The Lord can be found in many places: A church, a book or even a basketball court. Growing up is not about an age. It turns out it's about a mindset. When you is a child you speak as a child, think as a child, and reason as a child... when you become a man you put away childish things. Sometimes there comes a point in your life when you need to grow up, but only you know when that time comes. That time always comes in one shot and sometimes it's your last shot. The question of the day is... How many shots does a man need to get it right, or does he ever get it right? Preceded by Short: FAITH BECOMES HER. Directed by Sandra Smith (6 mins)

EVERYTHING STRANGE AND NEW Directed by Frazer Bradshaw (84 mins)*

Already bent by the demands of his home life — fatherhood, a faltering marriage and a submerged mortgage — a tradesman struggles to balance his own appetites and expectations with those of a friend in need. Everything Strange and New is an intimate portrait of ordinary people and their longing for certainty in uncertain times. Wayne is a carpenter no longer young but uneasy with the emotional complexities of adulthood. Aimless hours spent with Leo, his newly-divorced drinking buddy, offer some relief from the heavy gravity at home where his kids run roughshod over his increasingly unstable wife. Living between these worlds leaves Wayne feeling like a character in someone else's story. Ultimately, a violent spasm rouses him from the fevered American dream. Preceded by Short: THE SEALED LETTER. Directed by Sandra Smith (8 mins)

Short Documentary Series:

AMERICA'S MOST UNWANTED Directed by Shani Heckman (21 mins)

America's Most Unwanted is a candid short film about 3 queer youth who recently emancipated from foster care and their stories of homophobia in care, residency and survival. With 1/2 of foster youth homeless, 1/3 on welfare and 1/3 in prison within 2 years of leaving foster care, *America's Most Unwanted* is a call to action to the members of the LGBTQ community who struggle to make a family. Thousands of foster youth answer your call.

NOT ONE MORE Directed by Angela Aguayo (17 mins)

For over a decade, women throughout the state of Chihuahua, Mexico have been disappearing: their unidentified bodies violated and systematically dumped near maquiladoras (border town factories) and other desolate locations. Over 430 young women who have been found raped, tortured and murdered were predominantly discovered in the US/Mexico border of El Paso/Ciudad Juarez and the state's capital, Chihuahua City.

LIFE IS A BEAUTIFUL STRUGGLE Directed by Sandra Smith (17 mins)

Life is a Beautiful Struggle is about five amazing students on different journeys attending Laney College in pursuit of their educational dreams. But there is suffering in life and defeats — no one can quiet them.

Shorts before the features:

THE SEALED LETTER Directed by Sandra Smith (8 mins)

Despite the odds, a young man must rise above his circumstances to make something of his life.

FAITH BECOMES HER Directed by Sandra Smith (6 mins)

A young woman who grew up in a strong Christian background has gone off to Hollywood to pursue her dreams of being an actress. While in Los Angeles, she changes from an innocent Christian girl into a Hollywood party girl. Pam, Lisa's mother, has noticed the change and tries to convince her that she does not have to change who she is to make it in Hollywood... deserted Lisa does not feel the same.

OAKLAND RAIN REDUX Directed by John Coyne (3 mins)

A visually stunning, cinematic analysis of the character, sights and sounds of Oakland, California.

IOAKal Art Gallery and Boutique

1423 Broadway
(entrance to Frank Ogawa Plaza during Art + Soul)

Opening Night:
First Friday, August 3, 6p - 10p
Opening Weekend - During Art + Soul Festival
Saturday, August 4, 2p - midnight
Sunday, August 5, noon - 6p
Show on view through Saturday August 25

Spoke Art Gallery is proud to be partnering up once again with the *East Bay Express* and fiftyseven thirtythree clothing to present a group exhibition featuring our favorite Oakland-based visual artists. This year, we've joined forces with the City of Oakland to present our show in conjunction with the 12th Annual Art + Soul Festival. Building upon 2010's "A Decade with No Name," we continue to celebrate the growth of artists and community that the East Bay has to offer.

We will feature some of our favorite East Bay emerging and established artists. With mediums ranging from illustration to sculpture to painting, this show is intended to serve as a cross section of the diverse art community living and working in Oakland and beyond. Some of the prominent artists in the lineup include: Scott Hove, Nicomi Nix Turner, Gina Tuzzi, John Casey, GATS, Lucien Shapiro, Brett Amory, Ken Davis, Rich Jacobs, Aaron Nagel, Doth F Sun, Small Stakes, Isabel Samaras, Jesse Hernandez, Jeremiah Jenkins, Monica Canilao, Andy Witrak, Justin Lovato, Kelly Allen and many more. The show will open during the Art + Soul Festival and will be on view the entire month of August during regular business hours.

Family Fun Zone

(12th Street between Clay and Broadway)

Presented by Lucky

Fun & Games

Kid friendly carnival rides*
Obstacle course*
Interactive art
Costumed Characters
Face painting
*small fee

Youth Arts Activities

Enjoy hands on arts activities organized by the East Bay Depot for Creative Reuse and the Museum of Children's Art.

Youth Art Gallery

Presented by students from Oakland Fine Arts Summer School

This year the theme for the Oakland Fine Art Summer School (OFASS) program was "Art Makes the World Go Around." Young artists learned printmaking and photography while creating an 8 long dragon installation. Improvisational theater and dance were also a part of the performing-arts portion of the OFASS program.

Come and Play the OPR Way!

Play a board game, enjoy recreational activities, learn about nature, and much more. Presented by the Office of Parks and Recreation.

Kinetic Arts Center

14th & Jefferson

Run away to the circus with Oakland's own Kinetic Arts Center.

Enjoy circus shows all day, follow stilt walkers, learn to juggle, or just get your face painted! Be wowed by aerialists, acrobats, contortionists, and clowns. See new acts performed by Kinetic Arts Center's Circus Spire Youth Troupe.

KineticArtsCenter.com

Saturday, 8/4
Performances: 2:45p, 4:45p and 7:00p
Circus Workshops: 3:30p and 5:30p

Sunday, 8/5
Performances: 12:45p, 3:45p and 5:15p
Circus Workshops: 1:30p and 4:30p

EBX Plaza Late-Night Zone Vendor Spotlight

Backstage Boutique
All handmade and one-of-a-kind jewelry made in the East Bay
BackstageBoutique.Etsy.com
Caroline@Backstage-Boutique.com

Cell. Co. Customz
Creating customized concept designs capturing the soul with painted illustration.
CellCoCustomz.com
Lady@CellcoCustomz.com

DeliRadio
Stream your scene: listen to your local music calendars for free!
DeliRadio.com
Smitty@DeliRadio.com

East Bay P.D. Original Threads
A clothing line made solely of original Oakland art.
EastBayPD.com
Josh@EastBayPD.com

Ex'pression College for Digital Arts
Offering Bachelor's degree programs in audio and visual arts. Now in two locations – Emeryville and San Jose
Expression.edu

EZ-EL
We sell EL wire, LED lights, EL tapes and much more!
Ez-El.com
1260 La Avenida Avenue, Mountain View

Featured Artists Booth
Ramekon O'Arwisters
de Young Artist Fellow and Artist in Residence Community mosaic interactive Tapestry Project.
ramekon.com

fiftyseven thirtythree
Graphic tees made with solvent-free inks on sweatshop-free apparel.
fiftyseven-thirtythree.com
1423 Broadway, Oakland

Golden Gate Organics
We deliver organic produce to homes and offices in the East Bay and SF
GoldenGateOrganics.com
414 Lesser Street, Oakland

Head Designs
Experienced creativity, all hair textures from 1A to 4C, Zumba, Yoga, Health and Wellness, Salon
HeadDesigns.com
4201 Market Street, Oakland

Heart's Desire Jewelry
Handcrafted limited-edition pieces inspired by the beauty of our daily lives.
HeartsDesireJewelry.com
AnnMarie@HeartsDesireJewelry.com

Henna Happens
Creative freehand henna of traditional and contemporary body art and temporary tattoos.
hennahappens.com
hennahappens@gmail.com

Indigo's Designs
Created with the newest trends in mind. Everything is always in style.
IndigosDesigns@atlas.com
702 Larkin Street, San Francisco

Just Because Mobile Boutique
Fashionable, affordable, mobile boutique. We bring the shopping experience to you.
JustBecauseClothing.com
JustBecause_Clothing@Yahoo.com

Kiss My Skin
Handmade silks, shea butter soaps, bath salts, aromatherapy oils and diffusers.
Facebook.com/[illegible]
KissMySkin55@yahoo.com
Berkeley Flea Market (Sat. & Sun.) – Booth #513
Ashby BART Station

Oakland Girl Clothing
Showcase your love for Oakland with a cute T-shirt or tote!
OaklandGirlClothing.com
377 Palm Avenue #206, Oakland

Oakland Grown / Sustainable Business Alliance
Building a stronger, equitable East Bay economy through shop-local campaigns, business & artist support, and the Oakland Grown Card!
SustainableBusinessAlliance.org
OaklandGrown.org

Oakland Pride
Labor Day weekend! Sunday, Sept. 2
A fantastic annual street festival in Oakland's beautiful Uptown District.
OaklandPride.org
Amber@OaklandPride.org

Oakland Underground Film Festival
A showcase for independent and do it yourself film, video and projection art.
OakUFF.org

Sahin Gallery
A new gallery dedicated to the local artists of Oakland.
SahinGallery.com
Jennie@SahinGallery.com

Sarah Boo Designs
A jewelry design and manufacturing company creating various handmade pieces
SarahBooDesigns.com
SMcculloch17@gmail.com

Soul Beautiful Designs by Kalehua
Artistic leather jewelry created and lives locally. Hosting boutique for parties and fundraisers.
SoulBeautifulbyKalehua.com
Kalehua@sbcglobal.net

Spray It On!
Temporary BodyArt by Donna
Specializing in airbrush and glitter tattoos, animal balloon twisting, and crazy hair coloring.
Spray-It-On.com
Donna.Astro@Spray-It-On.com

Talora Jewelry
Handcrafted jewelry made of pure stones and gems strung uniquely for you!
TaloraJewelry.com
TaloraJewelry@gmail.com

Town Political Action Committee (TPAC)
We are committed to making Oakland a better and safer place.
TownPac.com
1701 Harrison Street, Oakland

Traci Lynn Fashion Jewelry
Specializing in home parties, providing affordable and fashionably distinct jewelry for you!
TraciLynnJewelry.net/TeriKnapp

Getting to Art + Soul Oakland 2012 Is Easy!

Art + Soul is conveniently located in downtown Oakland adjacent to the 12th Street/City Center BART station. There is no better (or easier to get to) entertainment option for the weekend.

Festival Entrances:

14th Street & Broadway
16th Street & San Pablo Avenue
Promenade beside City Center West Garage on Jefferson between 12th & 14th

Free Attended Bike Parking:

Ride your bike to Art + Soul! Free attended bike-parking service is available both days at the festival's 14th Street & Broadway entrance. Provided by the East Bay Bicycle Coalition.

Public Transit:

511.org or dial 511 on your telephone.
Art + Soul is easily accessible on BART from the 12th Street/Oakland City Center Station. As you exit the station, you will be directly at one of the festival's entrance gates at 14th Street and Broadway. Or take AC Transit to downtown Oakland: 14th & Broadway.

Broadway Shuttle:

The free Broadway shuttle operates on Friday for the pre-party (7p – 1a) and Saturday (5p – 1a). The shuttle does not operate on Sunday. For routes and schedule, visit Bshuttle.com.

Ferry Service:

EastBayFerry.com or 511.org
Enjoy a cruise en route to Art + Soul. Take the Alameda/Oakland ferry from San Francisco's Pier 39 or Ferry Building to Jack London Square. From the Square, you can either walk up Broadway, hop the free Broadway Shuttle (Saturday only, 6p – 1a), or use the free AC Transit bus transfer attached to your ferry ticket and hop on a 72, 72M or 72R bus at Broadway and Third Street.

Amtrak:

Amtrak.com or call 1-800-USA-RAIL
From the Capitol Corridor route: transfer to BART at either the Richmond or the new Oakland Coliseum station and get off at Oakland 12th Street/City Center station.
From the San Joaquin line: transfer to BART at the Richmond station, board any train, and get off at Oakland 12th Street/City Center station.
Or take either route to Jack London Square and hop on AC Transit's 72 or 72M Line to 14th and Broadway in downtown Oakland.

Parking:

Please take public transportation as parking is very limited! The City Center West Garage at 12th & Martin Luther King Jr. Way will be open for free parking all day (max. capacity: 1000 cars). Limited street parking is also available.

Driving Directions:

Available on our website: ArtandSoulOakland.com.

What to Bring:

Bring warm clothing in case of cooler temps and/or for the late-night show on Saturday.
Chairs and seating are available at all stages on a first-come, first-serve basis, however guests are welcome to bring:

- Low profile beach chair (seat height of chairs not to exceed 8 inches)
- Seat Cushions

For your safety please adhere to the following:

- NO cans or glass bottles
- NO coolers or ice chests
- NO alcoholic beverages
- NO animals with the exception of service animals

East Bay Express Art Rack Project

The *East Bay Express* has recruited dozens of local artists to participate in its Art Racks Project. The goal of the Art Racks Project is to create space in the community for local artists to present their visions. Participating artists are given blank news boxes to use as their canvases. These news boxes will be used as functioning distribution racks for the *Express*, while at the same time adding art to public spaces. Public spaces are increasingly dominated by corporate advertising, branding and the like. The Art Rack Project aims to use these boxes as a platform for community enrichment and expression.

Debuting at Art + Soul, the racks will then be deployed to the streets of Oakland in August. Keep an eye out!

Pro Arts at Oakland Art Gallery

150 Frank H. Ogawa Plaza
August 4: 12 – 10p, August 5: 12 noon – 8p

Bay Area Currents is a critically acclaimed juried exhibition showcasing the region's top emerging artists. Every year a small number of artists are selected by a nationally recognized curator to represent a snapshot of the energetic and risk-taking work made in the Bay Area.

Exhibition runs through August 24, 2012 in the Gallery.

Art + Soul Oakland 2012

is brought to you by the City of Oakland and *East Bay Express*.

City of Oakland
Jean Quan: Mayor
Deanna J. Santana, City Administrator
Fred Blackwell, Assistant City Administrator
Scott P. Johnson, Assistant City Administrator

City of Oakland, Cultural Arts & Marketing, Office of Economic & Workforce Development
Founder/Executive Producer: Allison Roberts, Marketing Director
Producer: Jim MacKenzie, Dunlap Events Coordinator
Assistant Producer, Publicity: Harry Hamilton, Public Information Officer
Festival Support: Rob Dunlap, Keira Williams, Sue Piper, Steven Stone, Dunlap Zamora

Visual Design/Graphics: Carla Festival Design, Oakland
Social Media: Karen Hartman, Indelible Branding, Oakland
Music Publicity: Michael Coats, Allison Coats, Lance Evans, Coats Public Relations

East Bay Express Staff
Co-Producer: Jody Colley
Art Curator: Terry Furry
Talent Booking: Rene Ortega
Sponsorships & Entertainment: Dan Greenberg
Designers: Raven Kelly, Rick Wong, Tomo Shaw
Festival Support: Justin Harris

Art + Soul Staff
Festival Director: Steven Tiffin
Operations Office Manager: Julianne Jones
Production Crew Manager: Bill Myers
Exhibitor Manager: Brigitte Johnson
Recreation Coordinator: Mike Anglin
Admissions Manager: Steve Parish
Event Staff Coordinator: Holly
Production Stage Management: Julie Fur

Hospitality Coordinator: Lanette Jones
Operations Intern: Tiffany Crabbe
Sanitation Crew Manager: James Klein
Zero Waste Zone Manager: Green Mary

Financial Management: Tuula Brewster, Dunlap Production Services; Stacey Howell and Kirsten Alok, City of Oakland

Entertainment Coordinator: Tricia Rosemann Productions, Oakland
Blues Stage Coordinator: Bonnie, Oakland Bay Area Blues Society, Oakland
Gospel Stage Coordinators: Edwin Hawkins, Dunlap Hunter, Community of Unity, Oakland
Street Stage Coordinator: Carla Sanders, Dance-A-Vision Entertainment, Oakland
Surf Stage Coordinator: Persin Sexton, Ink Films
Multimedia Show Coordinator: Yael Braha, Ex'pression Dean, Ex'pression College for Digital Arts
Family Fun Zone Coordinator: Waste Stones, Hazelwood Productions, Oakland

Special Thanks
City of Oakland
Public Works Agency, Facility Services,
Street Maintenance, Street Control
Oakland Police Department:
Sgt. Jenn Hageman, Officer Jorge Cabral
Oakland Fire Department: Vincent Crudele
Office of Parks & Recreation
Hewell Jones-Taylor Director: Karla Smith

Dawn Dunlap, Director of Marketing, and the students at Ex'pression College for Digital Arts for producing the Dunlap television spot.
Clark Dunlap and Dawn Robinson of Jalama Gold for hosting our Friday night pre-party.
The *East Bay Express* would like to thank Parish Entertainment Group for hosting our official after-party at Rock Steady.

GRAB
SOME
BUDS
Budweiser
KING OF BEERS
ENJOY RESPONSIBLY

Phnom Penh House
3912 MacArthur Blvd., Oakland, 510-482-8689. Cambodian food good enough that you'll swear you're eating it in a sticky-table dive, not a stylish, comfortable neighborhood bistro. The curries and the *hamok* (salmon mousse) can be too mild for their own good, but dishes like the stuffed chicken wings, lobhaks, tamarind-tangy soups, and spice-rubbed meat skewers pass the authenticity test as well as the taste one. And they're served on square black plates. Square black plates! Somebody's been reading *Dwell*. $

Pho Ao Sen
2001 International Blvd., Oakland, 510-839-6881. You may feel like you're walking into a 1960s-era diner, but look around — everyone is holding chopsticks and soup spoons. No 300-item menu here, this little Vietnamese noodle parlor sticks to the basics: *pho* (beef noodle soups), *bun* (cold noodles), and grilled-meat rice plates. Stellar broth and hard-to-find herbs make this simple, cheerful restaurant a tiny gem. $

Full Reviews Online
Nearly 600 reviews searchable by food, region, and price at **EastBayExpress.com** or **m.EastBayExpress.com**

Pho Hoa Hung
2201 International Blvd., Oakland, 510-434-9668. Nondescript Pho Hoa Hung specializes in Hanoi-style Vietnamese-style *pho* and *bun* (cold noodles), simpler and heartier than their Southern counterparts. The crowds of men who gather late at night to watch ESPN and drink Heineken, however, are ordering off the Vietnamese menu taped to the counter. It lists a few familiar dishes — chicken salad, beef carpaccio with shrimp-paste sauce — as well as steamed duck blood and a wonderfully rich goat hot pot whose aromatic broth contains medicinal herbs. $-$$

Pho Hoa Lao
720 International Blvd., Oakland, 510-451-6888. Pho Hoa Lao specializes in 100 variations on about six different dishes — several noodle soups, cold *bun* noodle dishes, and barbecued meats over rice — so you know it's doing them right. Make friends with the ten other people at your table. Steer right around the oily appetizers and head straight for the dirt-cheap entrées. (Only the prices are dirty; the room is sparklingly clean.) If you leave without ordering one of the fruity, cold drinks, you've really missed out. $

Pupuseria Lupita
3340 Foothill Blvd., Oakland, 510-436-3851. Cull the menu to separate the Mexican and American chaff from Salvadoran gold at this family-run place that shares seating with a cybercafe. The pupusas are straight-up tasty — opt for the chicharron filling, which have sweet and meaty richness reminiscent of French pork rillettes. Chicken-filled *pastelitos* have well-made masa crusts and the dark resonance of toasted chiles. Don't forget to check out the lush Salvadoran goodies at the restaurant's tamale wagon in the adjacent parking lot. $

Rockin Crawfish
211 E. 18th St., Oakland, 510-251-0657. Rockin Crawfish boasts a peculiar hybrid cuisine called "Asian Cajun," bred in the Vietnamese expat community on the Gulf Coast, transformed in Orange County, and finally reborn in the East Bay last year. The focus is boiled seafood by-the-pound, served in plastic bags at five levels of spiciness. Appetizers are cheap fried boardwalk fare, but the shellfish is solid, and a gas to eat. Block out a few hours to get messy smashing crabs and ripping the heads off crawfish, washed down with cheap beer. And don't forget to tag the walls with a Sharpie. $-$$

Tacos El Sol
Corner of International Blvd. and High St., Oakland, no phone. Pulled by a late-model pickup truck, Tacos El Sol is a carnival-style taco trailer that serves beautiful tacos, burritos, and tortas that send wonderful aromas wafting across the parking lot of Los Mexicanos Market. Skip the messy, sour-cream-laden tortas and splurge on little tacos filled with carnitas, chorizo, or *buche* (pork belly) and a spoonful of potent *salsa roja*, all $1.25 each. $

Taqueria Campos
3650 Foothill Blvd., Oakland, 510-261-4060. Ana Maria Campos' *birria*, *pozole*, and *menudo* are a holy trinity making this immaculate little eatery a worthy shrine to Jalisco mom cooking. Officially available on weekends only, the iconic soup-stews are usually available all week. Campos' skill shines in rich, carefully made broths, good enough, for instance, to stand up to birria's dark, smoldering fillet of goat meat and chiles. *Pozole* is tasty even before you load on condiments like oregano and salsa picante, and Campos' chile-free *menudo blanco* offers buttery slabs of smooth tripe in a matrix of porcelain broth. $

Taqueria Durango
4814 Foothill Blvd., Oakland, 510-536-6484. You can follow the smoke signals to Taqueria Durango. The steel-drum barbecue rig out front sends thick clouds over the block. Obviously, the taqueria's specialty is barbecued chicken and ribs. Get the chicken, rubbed in herbs and roasted until the skin crisps — but as part of an entire platter. Eaten separately, the beans, rice, tortillas, tartly dressed cactus salad, and sinkers don't impress. Combined, they make quite a meal. $

Taqueria San José
3433 International Blvd., Oakland, 510-533-4748. You'll find better taco fillings a block away, but this sprawling institution midway on Oakland's taqueria mile is accessible and super-friendly. Cheap, too: You can fill up at the self-serve chips-and-salsa bar, and the big burros bristle with enough meat to stuff a regular burrito. Filled with plump specimens griddled with chunks of tomato, the shrimp burritos are tasty. $

Taqueria Sinaloa
2138 International Blvd., Oakland, 510-535-1206. One of the best of the taqueria trucks, Sinaloa is easily identifiable by the crowd blocking the window. The menu painted on the side of the truck doesn't list much more than tacos, burritos, and tortas (Mexican sandwiches on massive French-style rolls). Get one of each — they're all good and you can definitely afford it. The full complement of taqueria meats are on offer: the tongue and *carnitas* are superb. If you don't drive away with your food, you can sit at one of the picnic benches in the back. $

La Torta Loca
3412 International Blvd., Oakland, 510-532-7105. *Tortas* are Mexican sandwiches, and La Torta Loca's sandwiches are very good: huge griddled breads stuffed with top-notch grilled meats or vegetables, sour cream, avocado, lettuce, and tomato. You'll find this tiny food stand by the spicy smell of frying chorizo and the crowd around the window. La Torta Loca's tacos, *sopes*, and *tostadas* are just as good as the sandwiches, but for a true treat order a *pambazo*, a torta dipped in chile sauce and then fried. $

Wing Town Cafe
1461 High St., Oakland, 510-842-5510. Fruitvale's Wing Town Cafe is a small, family-owned wingery tucked into a nondescript shopping plaza anchored by a Mi Pueblo supermarket. They may not offer pasture-raised, organic meat here, but the fresh-not-frozen chicken doesn't give off any strange chemical artifice. The meat runs a little dry, but the skin has a pronounced crispness, lightly browned on the edges. Lemon pepper is the top seller, but the hot wing is solid, and the house wing, "Ooch Weee!!" is a custom blend of hot sauce, a thick molasses barbecue, and a bit of garlic. $ ●

Price Key
Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately: $ — up to $10 per person; $$ — $10-$25; $$$ — $25-$50; $$$$ — more than $50

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www.eastbayexpress.com/blogs/WhatTheFork/

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MAKAI AUR KHUMB: Sliced fresh organic corn, diced green and red bell peppers and shiitake mushrooms cooked in a sauce made with onions, tomatoes, ginger, garlic, spices and cream (North India)

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ECOLOGY CENTER FARMERS' MARKETS

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FOOD & WINE

CULINARY & WINE

[illegible] Indonesian Blending Spices Workshop Learn how to prepare vegetarian curry soup, caramelized lamb curry, curried beef and potato empanadas, and California-spiced salmon rolls. Sat., Aug. 4, 6:30-9:30 p.m. $75. Market on Fire West, 2940 Seventh St., Berkeley. 510-548-2685. KitchenOnFire.com.

Beer Market With local craft beer, hand-made sausages, DJ Calvin Coolidge, vintage cars, art, and more. Saturday, 2-8 p.m. Free. Classic Cars West, 411 26th St., Oakland. 925-639-1135. ClassicCarsWest.com.

Cooking in the Yucatan: [illegible] Yucatan Workshop With [illegible] instruction in preparing [illegible] with [illegible] potatoes, [illegible] and [illegible] and shrimp rolls. Fudge [illegible] with homemade [illegible] and [illegible] Fri., Aug. 3, 6:30-9:30 p.m. $75. Market on Fire North, 1509 Shattuck Ave., Berkeley. 510-548-2685. KitchenOnFire.com.

Eating for Energy: Cooking for a Healthy Metabolism Weekend An instruction workshop [illegible] healthy market and covers the basic sources of nutrition, the [illegible] of various nutrients in the human body, and nutrients that promote weight gain and loss. Sun., Aug. 5, 11 a.m.-3 p.m. $80. Market on Fire North, 1509 Shattuck Ave., Berkeley. 510-548-2685. KitchenOnFire.com.

Farmers' Market Cooking Demonstration Chef Hattie Bradley demonstrates how to [illegible] with [illegible] and samples. Sat., Aug. 4, 11 a.m. Free. Saturday Berkeley Farmers' Market, Center Street at Martin Luther King Jr. Way, Berkeley. 510-548-3333. EcologyCenter.org.

Food & Justice Workshop: "Oakland Food Policy Council" See a discussion about changes happening in the city of Oakland around food access, jobs, and local [illegible]. At the North Oakland Farmers' Market (5842 Stanford St., Oakland). Sat., Aug. 4, 11 a.m.-1 p.m. Free. 510-250-2357. TinyURL.com/[illegible].

Food Play Fresh Approach hosts a hands-on cooking class using fresh produce. First Sunday of every month, 10-11:30 a.m. & 1 p.m. Free. [illegible] PCFMA.com. Jack London Square Farmer's Market, between [illegible], Oakland.

Global Vegetarian Cooking Workshop Learn how to make meat-free dishes, including veggie and bean [illegible] with house-made sweet chili sauce, and more. Mon., Aug. 6, 6:30-9:30 p.m. $75. Market on Fire West, 2940 Seventh St., Berkeley. 510-548-2685. KitchenOnFire.com.

Mastering Basic Knife Skills Workshop Learn techniques for slicing, dicing, mincing, chopping, julienne, and [illegible] along with sharpening, honing, and choosing a knife for different cutting. Sun., Aug. 5, 1:30-4:30 p.m. $70. Market on Fire North, 1509 Shattuck Ave., Berkeley. 510-548-2685. KitchenOnFire.com.

Poultry Feats With hands-on instruction in Market butchery, a turkey specialty demonstration, and [illegible] foods with the best way to Market chicken, turkey, and [illegible] for chicken, cooking methods. Sun., Aug. 5, 7-9 p.m. $85; [illegible] whole [illegible]. The Local Market Shop, 1607 Shattuck Ave., Berkeley. 510-845-6000. [illegible]

[illegible] Supper Club: [illegible] With a five-course family-style dinner including [illegible] soup, braised [illegible] and [illegible] fritters, avocado and pineapple [illegible], and more. Thu., Aug. 2, 7 p.m. $68. Bocanova, 55 Webster St., Oakland. 510-444-1233. Bocanova.com.

A Special Biergartenfest With German food, beer, music, and dancing. Sun., Aug. 5, 12-6 p.m. $10. Free for kids under 14. Oakland Nature Friends Headquarters, 3115 Butters Dr., Oakland.

Spillover: Yumster Comes to the East Bay With tastings of [illegible] chocolate, foods, food by [illegible] Monkey for purchase, and music by [illegible] DJ. At The Tile Factory (327 17th St., Oakland). Online RSVP required. Fri., Aug. 3, 8 p.m.-midnight. $30 for 15 tastings. [illegible] Eventbrite.com.

[illegible] Fruit Desserts Workshop Learn how to make [illegible] with [illegible] with espresso berries and raspberry sorbet, [illegible] chocolate with vanilla [illegible] and [illegible], and more. Tue., Aug. 7, 6:30 p.m. $70. Market on Fire West, 2940 Seventh St., Berkeley. 510-548-2685. KitchenOnFire.com.

FARMERS' MARKETS

[illegible] Farmers' Market With locally grown fruits and vegetables, plus family activities. Tuesdays, 9 a.m.-1 p.m. Free. PCFMA.com. Alameda Farmers' Market, Haight Ave. at Webster St., [illegible]

Albany Farmers' Market With local seasonal [illegible] and prepared foods. On Solano Avenue between San Pablo Avenue and Adams Street. Wednesdays, 3-7 p.m. Continues through Nov. 21. 510-548-3333. EcologyCenter.org.

Bayfair Center [illegible] Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 9 a.m.-1 p.m. Free. Bayfair Center, 15555 E. 14th St., San Leandro. 510-357-6000. ShopBayfair.com.

Fruitvale [illegible] Market With locally grown and [illegible] fruit, vegetables, bread, [illegible] and more. Market WIC and EBT. Sundays, 10 a.m.-3 p.m. Free. 510-535-6929. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART) [illegible] 510-534-6900. UnityCouncil.org.

Grand Lake Oakland Market The weekly market hosts more than 70 [illegible] farmers, [illegible] foods, and arts and crafts vendors. Saturdays, 9 a.m.-2 p.m. Free. 800-897-3276. SplashPad.org/farmersmarket. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland. 510-238-7275. OaklandNet.com/Parks/Parks/Default.asp.

Hayward City Hall Farmers' Market A farmers' market featuring locally grown and produced foods from more than 25 farmers, and specialty food purveyors. Saturdays, 9 a.m.-1 p.m. Free. 800-897-3276. AgriculturalInstitute.org. Hayward City Hall, 777 B St., Hayward. 510-583-4000. CI.Hayward.CA.US.

Kensington Farmers' Market With a nursery, fresh flowers, an organic chocolatier, [illegible] fresh wild fish, fruits and vegetables, nuts, cheeses, bread, [illegible] and prepared foods. The market [illegible] music and entertainment. Sundays, 10 a.m.-2 p.m. Free. 510-847-6871. KensingtonFarmersMarket.org. [illegible] at the Colusa Circle, Kensington.

Laurel [illegible] Farmers' Market With certified organic produce from [illegible] Organic Farm and a youth-led [illegible] food [illegible] called the Purple Lawn Café. Saturdays, 10 a.m.-2 p.m. Free. 510-[illegible]. FoodCommunityCulture.org. Laurel District Farmers' Market, 3873 [illegible] Blvd., [illegible]

Montclair Village [illegible] Market Featuring organic produce and prepared foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m. Free. MontclairVillage.com/farmers_market.html. Downtown Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market With cheeses, specialty foods, all-organic produce, and more for sale, along with special programs and events. WIC and EBT accepted. Thursdays, 3-7 p.m. Free. 510-548-3333. EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

Old Oakland Farmers' Market Features seasonal produce, breads, [illegible] and other organic foods, along with plenty of [illegible]. Fridays, 8 a.m.-2 p.m. Free. Old Oakland Farmers' Market, 9th St. between Broadway and Clay St., Oakland. [illegible]

Pacific Coast [illegible] Market Farmers' Market With seasonal produce, greens, nuts, freshly baked bread, pastries, cut flowers, specialty foods, [illegible] cheeses, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m. Free. PCFMA.com. Jack London Square, 55 Broadway, Oakland.

Richmond [illegible] Market With fresh, locally grown fruit, [illegible] Market eggs, and other produce. WIC and SNAP [illegible]. Fridays, 8 a.m.-5 p.m. Free. RichmondFarmersMarket.org. Richmond Farmers Market, 24th St. and Barrett Ave., Richmond.

Richmond Main Street [illegible] Market With fresh fruits and vegetables, [illegible] goods, flowers, and a range of other agricultural and culinary products from [illegible] farmers. Wednesdays, 10 a.m.-3 p.m. Free. 510-236-4050. RichmondMainStreet.org. Nevin Plaza, 12th Street and Nevin Avenue, Richmond.

Saturday [illegible] Farmers' Market With fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m. Free. 510-548-3333. EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-5050. CI.Berkeley.CA.US/ContentDisplay.aspx?id=12790.

Temescal Farmers' Market California certified farmers offer seasonal produce, dried fruits and nuts, fresh ranch eggs, baked goods, locally caught fish, [illegible] flowers, and more. Sundays, 9 a.m.-1 p.m. Free. 510-745-7100. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Berkeley Tuesday Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Tuesdays, 2-7 p.m. Free. 510-548-3333. EcologyCenter.org. Tuesday Berkeley Farmers' Market, Derby and Milvia streets, Berkeley. 510-548-3333. EcologyCenter.org.

PICK

International Cooking Class

You'll [illegible] meat again after taking an International Vegetarian Cooking class at Pudding & Company: A Creative Kitchen (4210D Hollis St., Emeryville) on Thursday, Aug. 2. Cheryle Sears — who has been a personal chef for Britney Spears, Tori Amos, Dave Grohl, and other stars — shows how to prepare a diverse menu including Spanish padrones, Turkish gözleme, Moroccan [illegible] Indian [illegible], Thai green papaya salad, Balinese gado gado salad, French tarte au [illegible], and a [illegible] of other dishes. 6:30 p.m. $85. 510-594-1204 or PuddingandCo.com. — *Anneli Rufus*

LITTLE MISS MOONBEAM

The girlfriend who suddenly appeared (*Ruby Sparks*) and the boy who reappeared (*The Imposter*)

By Kelly Vance

Ruby Sparks is juvenile, navel-gazing, sentimental, and casually smart.

Paul Dano has a face made for mischief. Audiences first sat up and took notice of him for his dual role as twin brothers (one of them a sinister preacher) in Paul Thomas Anderson's *There Will Be Blood*, but his catalog of quirky characters goes back, before his part as Dwayne in *Little Miss Sunshine*, to 2005's *The Ballad of Jack and Rose*, where he played Daniel Day-Lewis' provocateur stepson. The 28-year-old New York City native's physicality, sly and elfish one moment and thoughtfully melancholy the next, makes him ideal for costumed dramas — in *Meek's Cutoff* he was a bewildered Old West homesteader — as well as the type of movie in which a lonely creator conjures up a female too good to be true.

That's where Zoe Kazan and *Ruby Sparks* come in. Kazan, granddaughter of filmmaker Elia Kazan, another *Meek's Cutoff* alum, evidently wrote the screenplay as a vehicle for herself and Dano. In it, a successful novelist named Calvin Weir-Fields (Dano), suffering from writer's block and a lack of affection, is also nagged by the realization that he's a washed-up coaster at thirty. His best friends are his dog Scotty, his psychologist (Elliott Gould), and Bobby, the little puppet he and the shrink use to facilitate their sessions.

But then into Calvin's life springs Ruby (Kazan), the imaginary girlfriend he literally dreams up one night and who wastes little time turning into a living, breathing person. At that point half the movie's potential audience perks up and primes itself for a bright, chirpy, whimsical love story directed by Jonathan Dayton and Valerie Faris, who did *Little Miss Sunshine*. The other half, however, sinks lower in its seats, dreading a mawkish, terminally cute romantic fable. Count us in the second group.

Writer Kazan's comic setup, with love-starved writer Calvin inventing his flaming red-haired ideal significant other as combination muse and sexual plaything, is questionable enough to begin with. But it doubles down on the pathos, milking the worst tendencies of the Pygmalion myth with *Air Doll*-type self-centered fantasies to produce more cringes than chuckles.

Once Calvin recovers from the shock of suddenly having a live-in girlfriend seemingly possessed of a true life story — 26 years old, a painter from Dayton, Ohio — he discovers that he can determine Ruby's actions, and even her frame of mind, by changing a few words in the story he's writing on his computer, the Ruby Sparks story. Too independent? Make her less so. Too clingy? Fixed. Actress Kazan plays Ruby straight, as a completely malleable being whose own will is struggling to assert itself — but not struggling hard enough. Whatever he writes, she does. Calvin begins to come unglued trying to deal with Ruby's artificiality, and so do we.

Trapped in the snares of *Ruby Sparks*, we have time to admire the generous cast of supporting players. Annette Bening and Antonio Banderas are especially zesty as Calvin's hippie mom and her fervent artist mate, cavorting in their Big Sur boho hideout. Aasif Mandvi is good as Calvin's agent Cyrus. Ditto Chris Messina as Calvin's disapprovingly straight brother Harry, paired up with Toni Trucks' Susie. Movie brat Kazan and the two directors have a natural feel for the warp and whoof of the California creative life. Even Steve Coogan as Calvin's vulpine fellow writer Langdon Tharp rings true — captured in controlled doses, Coogan is sharp and funny. The edges of the film supply the pleasure the central narrative does not.

Ruby Sparks
Directed by Jonathan Dayton and Valerie Faris. With Paul Dano and Zoe Kazan. Opens Friday

The Imposter
Directed by Bart Layton. Opens Friday

Eventually we have to return to the germ of the story. What exactly is the team of Kazan and Dano trying to tell us with this optimistic, navel-gazing, juvenile, carefully observed, sentimental, casually smart — all those adjectives really do apply — light drama? That novelists are pathetic wankers? That dreams really come true? *Ruby Sparks* is too easy. Tales of unfulfilled artists, especially ones that feature gorgeous Los Angeles hillside houses and make-believe lovers and the inner workings of fame should be thornier, tougher, harder to forget about. Dano and Kazan, arguably two of Hollywood's more intelligent acting talents, deserve a better movie than this.

The Imposter tells the true story of a San Antonio, Texas family whose thirteen-year-old son, Nicholas Barclay, disappeared in 1994, then suddenly and puzzlingly turned up in police custody three years and four months later, in Linares, Spain.

The young man in custody bears almost no physical resemblance to Nicholas. His eyes are a different color, he appears older than sixteen, and he unaccountably speaks English with a French accent. And yet when his sister Carey Gibson — played in this combination documentary-docudrama by actress Anna Ruben — flies to Spain and interviews him, she IDs him as her long-lost brother. With the blessing of the US State Department and its missing-children unit, "Nicholas" is allowed to fly home and rejoin his distraught family, who welcome him with open arms. But doubts linger. Bart Layton's fascinating film is the story of what happens next.

London-based filmmaker Layton, a television documentarian, uses familiar Errol Morris-style techniques to wrap us in the mystery of Nicholas Barclay. Even though Nicholas' grandmother, the wonderfully named Beverly Dollarhide, and the private investigator who devotes himself to cracking the case, Charlie Parker, appear as themselves, other key figures including "Nicholas" himself are portrayed by actors, and events are restaged. That gives the proceedings a definite detective story flavor, a flavor bolstered by the general untrustworthiness of the missing boy's family, a collection of lower-middle-class characters who seem to deliberately overlook all evidence in their haste to proclaim "Nicholas" their missing child.

We won't spoil the denouement, but it's going to be difficult for audiences to be surprised — reviewers have routinely tipped the ending of this made-for-TV film. The thrust of the piece is that in the heat of discovery in criminal cases, myriad motives previously hidden may surface inexplicably. Witnesses are not always reliable. Truth depends on the telling of the tale. Human beings will believe what they want to believe regardless of the evidence. People may not be who they say they are. Life goes on regardless. Want to test any of these propositions? Catch *The Imposter* quickly, before it vanishes from local screens. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by J.R. Jones (J.J.), Ben Sachs (B.S.), and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to [illegible]Cushing@EastBayExpress.com

OPENING

Ai Weiwei: Never Sorry Alison Klayman's immersive story follows Chinese artist and activist Ai Weiwei while he prepares to clash with his country's [illegible] government. (91 min.)

Bill W. An informatively sobering, resolutely sensitive documentary chronicle of the life and career of William G. Wilson, co-founder of Alcoholics Anonymous. Through co-directors Kevin Hanlon and Dan Carracino's montage of old photos, vintage voice tapes, and talk heads, we learn about the subject's [illegible] of AA's program of "working" the obsession of drinking, Wilson's efforts to open AA to women and minorities in the post-WWII era, and that Wilson experimented with LSD — for him it was an alternate path to faith. This unsexy, informative doc might have worked just as effectively as a book or magazine article rather than a film. (104 min.) (K.V.)

Diary of a Wimpy Kid: Dog Days David Bowers directs a family comedy about a kid who must decide how to spend his summer when all his plans go wrong. (94 min.)

Hope Springs David Frankel helms a dramedy starring Meryl Streep, Tommy Lee Jones, and Steve Carell—about a middle-aged couple hoping to "reboot" their decades-long relationship through a week-long counseling session. (100 min.)

The Imposter This documentary/docudrama hybrid sneaks up on us. It tells the true story — using re-enactments and in some cases actors standing in for reluctant interview subjects — of the 1994 disappearance of a thirteen-year-old Texas boy and what happens when he suddenly turns up less than three years later in Spain. Or is it really him? The film's title already gives away the central plot twist, but we won't tell you any more about British filmmaker Bart Layton's intriguing doc, except that it possesses a [illegible] tone and techniques à la Errol Morris' *The Thin Blue Line* and *Tabloid*. (99 min.) (K.V.)

Ruby Sparks A rich young Los Angeles novelist named Calvin (Paul Dano), already past his prime and facing writer's block, dreams up the perfect girlfriend — the title character, played by actress Zoe Kazan, who also wrote the screenplay. That is, Ruby is a [illegible] character come to life, one that the novelist can change at will by rewriting her lines in the manuscript. Naturally this spells trouble for Calvin, but even bigger [illegible] for the [illegible] and the directors, Jonathan Dayton and Valerie Faris (*Little Miss Sunshine*). Despite the spirited play-acting of Dano and Kazan and the film's entertaining palette of humorous local types and personalities (Steve Coogan, Annette Bening, Antonio Banderas, et al.) the [illegible] of the [illegible] as a juvenile artists and models [illegible] fantasy. Tales like this should be thornier, tougher, harder to forget about, and less self-congratulatory. (104 min.) (K.V.)

Total Recall In order to qualify as a Guilty Pleasure, it [illegible] to be of [illegible] and pleasurable. This remake of the Philip K. Dick sci-fi adventure about late-21st-century mind games falls short, narrowly but decisively. On the plus side: superior production design and stunt work, especially in the "Fastrak" scenes; the physicality of Colin Farrell and Kate Beckinsale as feuding spouses bouncing off the walls; and a certain grim sense of fun. The minuses: the [illegible] itself in the aforementioned Fastrak sequences; dumb dialogue; [illegible] lack of any sense of humor; and the fact that in the heat of action, Beckinsale and [illegible] look too much alike. The [illegible] have it. It's just an ordinary pod movie. Screenplay by Kurt Wimmer and Mark Bomback and screen story by Ronald Shusett and Dan O'Bannon plus Jon Povill and Wimmer, adapted from Dick's previously filmed short story, *We Can Remember It for You Wholesale*. Also with Bokeem Woodbine and Bryan Cranston. (118 min.) (K.V.)

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Movie showtimes and online ticket-buying at EastBayExpress.com, or by scanning the code below

M&T

ONGOING

The Amazing Spider-Man If only this prequel to Marvel's never-ending superhero series had the same pluck as *The Avengers*. But no. Young Peter Parker (puzzlingly cast British actor Andrew Garfield) gets bit by a mutant spider and gradually turns into the Spidey we all know and adventures love, while tangling with mad scientist Dr. Curt Connors (Rhys Ifans, also looking bewildered) to the lizard and romancing creamy blond Gwen Stacy (Emma Stone). Aside from the thrilling fight scene in the sewer with Lizard Man, the movie maintains a somber tone that says whatever moody director Marc Webb was sure was it. Screenplay by a raft of writers led by James Vanderbilt. Costarring Denis Leary, Martin Sheen, and Sally Field. (136 min.) (KV)

Beasts of the Southern Wild Like the [illegible] of a dream, this wondrous, hallucinatory family story by filmmaker Benh Zeitlin. Six-year-old Hushpuppy (played beautifully by first-timer Quvenzhané Wallis) and her Endlessly father Wink (Dwight Henry, also a non-actor) live a precarious bohemian in a Louisiana Gulf Coast bayou village called the Bathtub, surrounded by colorful hard-scrabble neighbors and haunted, in Hushpuppy's case, by nightmares of supernatural horned animals. But big changes are coming. The child's adventures — adapted by Zeitlin and Lucy Alibar from the latter's stage play *Juicy & Delicious* — lead to the trappings of a fairy tale: a child's point of view of a place even the most prosaic grownup would find threatening. The character parts are filled by perfectly cast nonpros, and the score by Zeitlin and Dan Romer is superb. A one-of-a-kind achievement. (91 min.) (KV)

Bernie Actor Jack Black redeems director Richard Linklater into a home run with this [illegible] study, a hilarious slice of East Texas flavor in a true-crime sorghum. Everyone in the little town of Carthage is [illegible] about their [illegible] funeral director Bernie Tiede (Black). He became the best friend and companion of the richest old rich lady in town, Marjorie Nugent (Shirley MacLaine). And the tongues really start wagging when Marjorie mysteriously disappears. Black, MacLaine, and Matthew McConaughey (as the gung-ho local DA) all revel in their parts, and the supporting player is Linklater's [illegible] (played by a [illegible] of actors and amateurs) play themselves as a Greek chorus of [illegible]. Director Linklater (*The School of Rock*, *Before Sunrise*, *Me and Orson Welles*) and Skip Hollandsworth [illegible] The comparison with *Fargo* is apt, except that Houston native Linklater has [illegible] his home state [illegible] Stick around for the end to see James Baker sing his song, "Bernie: What Have You Done?" A winner. (104 min.) (KV)

The Best Exotic Marigold Hotel Ensemble comedy about a group of Britons who decide to spend their retirement in India. Directed by John Madden; adapted by Ol Parker from the novel *These Foolish Things* by Deborah Moggach; starring Judi Dench,

The [illegible]

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SONY

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ALWAYS FOR PLEASURE THE FILMS OF LES BLANK

Join us in August for a journey through the back roads and main streets of American culture via the films of local documentary filmmaker Les Blank. Blank's beautiful, roaming camerawork is the subject of a Behind the Scenes lecture on Saturday, August 25, and on Wednesday, August 30, Blank's frequent collaborator, acclaimed documentary filmmaker Maureen Gosling, will share her insights into documentary sound and editing.

✽ LES BLANK IN PERSON ✽

AUG 8 / 7 PM
A Well Spent Life (1971)

AUG 12 / 7 PM
The Maestro: King of the Cowboy Artists (1994)

AUG 19 / 7 PM
Special Screening: (rock 'n roll film, 1974)

AUG 25 / 6 PM BEHIND THE SCENES.
Les Blank on Documentary Cinematography

AUG 26 / 7 PM
Garlic Is As Good As Ten Mothers (1980)

AUG 30 / 7 PM
Burden of Dreams (1982)

To purchase tickets visit bampfa.berkeley.edu

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PFA THEATER 2575 BANCROFT WAY, BERKELEY

For information on Les Blank's Behind the Camera workshop at the San Francisco Film Society on August 24, please go to sffs.org. Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts. The program is also made possible in part by the continued contributions of the BAM/PFA Members.

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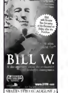
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Hope Springs

Bill Nighy, Maggie Smith, Dev Patel and Tom Wilkinson. (124 min.)

Brave Pixar's big summer tentpole, this time around focusing on a spirited princess who is trying to defend her kingdom. Directed by Mark Andrews, Brenda Chapman, and [illegible] by Andrews, Chapman, Purcell, and Irene Mecchi; with voices by Emma Thompson and Kelly Macdonald. (100 min.)

A Cat in Paris French-language suburban comedy about a young Parisian girl whose cat leads her into a mystery. Directed by Jean-Loup Felicioli and Alain Gagnol; written by Gagnol; with the voices of Dominique Blanc and Bruno Salomone. (70 min.)

Crazy Wisdom: The Life & Times of Chogyam Trungpa Rinpoche Informative if unrevealing documentary traces the path of Chögyam Trungpa Rinpoche, the Tibetan Buddhist holy man (1939-1987), a huge influence on the West, especially the United States. Starting in the 1960s, brought a new spiritual outlook to receptive Baby Boomers, and created such lasting effects as the Naropa Institute and Shambhala. Trungpa's seemingly enigmatic pronouncements and around — he drank too much around, formed his own private paramilitary org, who had sex with [illegible] students — take up much of producer/director Johanna Demetrakas' film, although [illegible] explained it thusly: "The teaching was, there is no certainty." Worth a look for the curious. (86 min.) (KV)

Dark Horse Todd Solondz, the cinematic poet of New Jersey suburban angst, returns to the land of Welcome to the Dollhouse and *Life During Wartime* with the story of Abe Wertheimer (Jordan Gelber), a thirtysomething man-child whose search for love goes awry. If Robert Bresson were born middle-class Jewish in the [illegible] in the 1960s, *Mouchette* or *Au Hasard Balthazar* might have looked like this. But he wasn't, so instead we're around to Abe's Kidrobot-looking hobbies, his aloof father, his [illegible] Coke, the parents (Christopher Walken and Mia Farrow) with whom he lives, his [illegible] and the woman he fastens on (Selma Blair). Acting around all [illegible] especially by Gelber, Blair, and Donna Murphy as Abe's [illegible] fairy godmother. Probably writer-director Solondz' most accessible comedy, although the laughs, as usual, verge on hysterical disaster. (85 min.) (KV)

The Dark Knight Rises From its James Bond-ian [illegible] to political sensation to a takeover of the Gotham Exchange to the [illegible] presence of the [illegible] "people's hero" Bane (Tom Hardy with [illegible] and voice masking), [illegible] Christopher Nolan had his best to put a stamp of topicality on the [illegible] of Batman/Bruce Wayne (Christian Bale again). He more or less [illegible] Wall Street [illegible] army of [illegible] for control of Gotham City, and they both [illegible] it out with the [illegible] Batman, Catwoman (Anne Hathaway), Alfred the butler (Michael Caine) and police commissioner Gordon (Gary Oldman). It takes its time, and there are some strangely dull scenes. The movie is also [illegible] it could have used, say, a total ten minutes' worth of humor in its two-and-a-half-hour-plus running time. Because of its [illegible] overtones, director Nolan's [illegible] is more interesting to discuss than to actually watch — but of course you have to see it to talk about it. And if you really [illegible] this is the final

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Batman adventure, I've got some [illegible] [illegible] to you [illegible] with [illegible] Cast: Joseph Gordon-Levitt, Morgan Freeman, [illegible] Matthew Modine, and Liam Neeson (164 min.) (KV)

Farewell, My Queen Part of the dramatic tension of watching this "other half of history" drama set in the midst of the French [illegible] and [illegible] and rise of the end of the royal court of Versailles are seen going to [illegible] that the [illegible] Benoît Jacquot's [illegible] between [illegible] (Léa Seydoux), the dauphine's reader of [illegible] [illegible] eyes we [illegible] the [illegible] [illegible] [illegible] the [illegible] going-on. [illegible] premise (Sade: The School of Flesh) has always had a [illegible] for directing [illegible] and [illegible] [illegible] in the end of [illegible] also major input by [illegible] Lindsay as Gabrielle de Polignac, the court playgirl. One of Jacquot's best. (99 min.) (KV)

Ice Age: Continental Drift [illegible] fun with [illegible] change in the latest [illegible] of the premise [illegible] [illegible] Manny, Sid, and Diego embarking on an iceberg [illegible] to find a new [illegible] after their [illegible] [illegible] between [illegible] and Mike Thurmeier; [illegible] by [illegible] and Jason Fuchs; starring the voices of Ray Romano, John Leguizamo, and Denis Leary. (94 min.)

The Intouchables [illegible] the [illegible] of [illegible] [illegible] [illegible] Change Man [illegible] a rich, quadriplegic white man (François Cluzet) [illegible] a tough African immigrant from the housing projects (Omar Sy). [illegible] Nakache, the [illegible] — this heart-tugging French odd-couple character story is [illegible] funny and [illegible]. As predictable and corny as it might seem, the rapprochement between the disabled millionaire and the ghetto [illegible] gets nifty performances [illegible] [illegible] Cluzet and comedic up-and-comer Sy, who won a César for Best Actor for his role. And the screenplay by the writing-directing team of Olivier Nakache and Eric Toledano [illegible] [illegible] [illegible] producer [illegible] [illegible] and [illegible] [illegible] notes. So it's based on a true story? Who cares? Everything clicks, even the supporting [illegible]. Anne Le Ny, Audrey Fleurot, et al. (112 min.) (KV)

Katy Perry: Part of Me [illegible] tary following the pop singer and [illegible] [illegible] [illegible] [illegible] [illegible] California Dreams tour. Directed by Dan Cutforth and Jane Lipsitz.

Magic Mike [illegible] based on star Channing Tatum's [illegible] experience as a male exotic dancer. (That [illegible] is every straight woman and gay man [illegible] [illegible]). Directed by Steven Soderbergh; written [illegible], also starring [illegible] Pettyfer and [illegible] (110 min.)

Men in Black 3 Same [illegible] premise as before, but with much [illegible] than [illegible] [illegible] [illegible] seeing this. [illegible] the plot, Agent J (Will Smith) time-travels back to 1969 to prevent [illegible] alien from [illegible] (Jemaine Clement) from destroying Earth and killing a younger [illegible] [illegible] version of J's 2012 mentor, Agent K (Tommy Lee Jones). [illegible] Tommy Lee [illegible] [illegible] very good, as is [illegible] [illegible] and as Griffin, the agency's [illegible] of a [illegible] [illegible] the bright [illegible]. Emma Thompson as [illegible] chief Agent O; [illegible] Cedar as a [illegible] [illegible] and Nicole Scherzinger as Boris' [illegible] girlfriend. [illegible] in standard [illegible] style by [illegible] Barry Sonnenfeld, from a screenplay by [illegible] and Koepp, Etan Cohen, Jeff Nathanson, and Michael Soccio, adapted from a comic book by Lowell Cunningham. (106 min.) (KV)

Moonrise Kingdom From the far-fetched end of the Wes Anderson sensibility (The Royal Tenenbaums, The Life Aquatic with Steve Zissou) comes the tale of Suzy (Kara Hayward) and Sam (Jared Gilman), a pair of precocious [illegible] runaways who give everyone on the New England island of New [illegible] a [illegible] [illegible] [illegible] this Anderson's [illegible] [illegible] [illegible] it, and the story (by [illegible] and Roman Coppola) are [illegible] [illegible] to [illegible] [illegible] [illegible] Might [illegible] [illegible] better as an [illegible] to Fantastic Mr. Fox: the art [illegible] is consistently more [illegible] than the story. But then we would have to miss Bill Murray, Frances McDormand, [illegible] Willis, Tilda Swinton, Jason Schwartzman, Harvey Keitel, and Bob Balaban as [illegible] [illegible] authority figures. Come to think of it, that might be [illegible] [illegible] idea. A [illegible] [illegible] for Anderson. (94 min.) (KV)

The Queen of Versailles Jackie Siegel, the [illegible] wife of a timeshare [illegible] [illegible] have [illegible] in common with [illegible] [illegible] her [illegible] shopping [illegible] [illegible] just the [illegible]. That's what [illegible] [illegible] Lauren Greenfield's documentary [illegible] Americans [illegible] We can [illegible] to the family's [illegible] [illegible] consumption, but when they [illegible] everything in the [illegible] meltdown, we actually feel sorry for them, with their [illegible] 90,000-square-foot [illegible] [illegible] their neglected [illegible]. Greenfield's thoughtful doc [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] it [illegible] a reaffirmation of the [illegible] American [illegible] spirit. The Siegels aren't all that different from you and me. And between its therapeutic [illegible] to [illegible] to the rich. (100 min.) (KV)

Safety Not Guaranteed Actress Aubrey Plaza is the best thing about this [illegible] [illegible] [illegible] involving three [illegible] investigative reporters [illegible] Plaza, [illegible] [illegible] Jake M. Johnson, and [illegible] Karan Soni — on the trail of a [illegible] [illegible] who claims to have a time machine (Mark Duplass of Baghead, Cyrus, and Humpday fame). The real [illegible] may be [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and overplayed [illegible] sort of [illegible] that [illegible] [illegible] [illegible] at Sundance [illegible] that's part [illegible] [illegible] [illegible] everywhere else. The Plaza [illegible] character [illegible] [illegible] the [illegible] thing as a [illegible] joke, may [illegible] the key to [illegible] something [illegible]. Screenplay by Derek Connolly, [illegible] by Colin Trevorrow. (84 min.) (KV)

Savages Oliver Stone returns to the [illegible] [illegible] (The [illegible] Salvador) in a [illegible] mood with this down-and-dirty [illegible] about two Laguna Beach weed [illegible] (Aaron Johnson, Taylor Kitsch), their [illegible] girlfriend (Blake Lively), the [illegible] [illegible] crime [illegible] (Benicio Del Toro), the [illegible] head of the Baja drug cartel (Salma Hayek, [illegible]), [illegible] a bent DEA agent (John Travolta), and [illegible] [illegible] [illegible] over [illegible] the [illegible] [illegible] Stone [illegible] on [illegible] [illegible] [illegible] character in giving Don Winslow's novel of the same name [illegible] [illegible] by [illegible] Shane Salerno, [illegible] [illegible] and the [illegible] [illegible] [illegible] [illegible] [illegible]. Possibly some of the dumbest dialogue since the invention of [illegible]. It's [illegible] between [illegible] Wall Street: Money Never Sleeps. Also with Demián Bichir and Emile Hirsch. (131 min.)

Step Up Revolution The fourth installment in the [illegible] dance-movie franchise has a new cast (including "So You Think You Can Dance"'s [illegible] McCormick in the [illegible] lead) and a [illegible] [illegible] McCormick's character, Emily [illegible] of becoming a dancer and [illegible] in with a [illegible] crew and its charismatic leader [illegible] until her [illegible] [illegible] [illegible] the crew's neighbor [illegible] Directed by Scott Speer; written by Amanda Brody [illegible], Jennifer [illegible], Erik [illegible], and Patrick Wachsberger; also starring Ryan Guzman and Adam G. Sevani. (100 min.)

Ted Seth MacFarlane's [illegible] premise [illegible] a man whose teddy bear comes to life. [illegible] [illegible] [illegible] by MacFarlane; written by MacFarlane, Alec Sulkin, and Wellesley Wild; starring Mark Wahlberg, Mila Kunis, and Joel McHale.

To Rome With Love Woody Allen's sojourn in Europe (Match Point, Vicky Cristina Barcelona, Midnight in Paris) gets stuck in a warmed-over pot of macaroni [illegible] with [illegible] [illegible] written, haphazardly [illegible] comic [illegible] a host of unrelated group of characters [illegible] Allen's [illegible] of the Eternal City. [illegible] to the vignettes is [illegible] [illegible] as an [illegible] man [illegible] and [illegible] [illegible] revealed to celebrity status. [illegible] the "rotund" [illegible] involving [illegible] visiting American [illegible] Eisenberg, Ellen Page, Greta Gerwig, and Alec Baldwin [illegible] as a one-man Greek chorus. It produces the [illegible] we wanted to [illegible] [illegible] [illegible] [illegible] and is [illegible] [illegible] it, though, and written [illegible] the silly [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Alessandro Tiberi and his new bride (Alessandra Mastronardi). The bit about the Allen character, a [illegible] music producer trying to promote an Italian mortician who can only sing in the shower (Fabio Armiliato), would never have [illegible] the cut in Allen's prime period in the 1970s. [illegible] with Judy Davis and Alison Pill. (112 min.) (KV)

Trishna A poor, unsophisticated, [illegible] young woman (Freida Pinto) gets [illegible] from the dusty countryside of Rajasthan, India by a rich layabout "businessman" from England (Riz Ahmed of [illegible] [illegible]), but her [illegible] hopes for romance and respectability get [illegible] and [illegible]. It's [illegible] [illegible] Winterbottom's socially conscious, contemporary adaptation of Thomas Hardy's novel Tess of the d'Urbervilles, and it's [illegible]. Pinto [illegible] her best role since Slumdog Millionaire [illegible] up her emotions and [illegible] her [illegible] the [illegible] part, yet we understand everything she's feeling [illegible] Winterbottom's (The Trip, The Killer Inside Me) [illegible] [illegible] Hardy [illegible] lighter and more [illegible] [illegible] than the 1979 [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] Indian [illegible] [illegible] and the music [illegible] by Amit Trivedi and Shigeru Umebayashi. [illegible] [illegible] [illegible]. (113 min.) (KV)

Tyler Perry's Madea's Witness Protection America's [illegible] cross-dressing [illegible] returns, this time as the participant in a Wall Street whistleblower's [illegible] Written, directed, and starring Tyler Perry; also with Eugene Levy and Denise Richards. (114 min.)

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suburban dads who form a neighborhood watch and soon find themselves fighting and petty theft and battling an alien invasion. Directed by Akiva Schaffer; written by Jared Stern, Seth Rogen, and Evan Goldberg; starring Ben Stiller, Vince Vaughn, Jonah Hill, and Richard Ayoade.

The Well-Digger's Daughter In his first directorial effort, actor Daniel Auteuil leads a well-chosen cast through a sweet Auteuil/Pagnol fable about a beautiful young village woman named Patricia (newcomer Astrid Bergès-Frisbey) and what happens when she meets a handsome pilot named Jacques (Nicolas Duvauchelle). Bergès-Frisbey and Auteuil perform remarkably as the shy Patricia and her father, with solid support by Sabine Azéma and Jean-Pierre Darroussin as Jacques' parents. As usual with the tales of Pagnol (Fanny, César, Jean de Florette), the countryside of high Provence is a major character all its own. Auteuil [illegible] the screenplay (108 min.) (R.V.)

ONE NIGHT STANDS

THURSDAY, AUG. 2

Back to the Future (116 min., 1985) UA Berkeley 7, 9:30)

[illegible] (60 min., 2011) With a filmmaker Q&A (Local 123, Berkeley, 8:00)

Fight Club (139 min., 1999) Cool World (PFA, 7:00)

FRIDAY, AUG. 3

Ghostbusters (105 min., 1984) Preceded by a raffle and live organ music. Paramount Movie Classics. (Paramount Theatre, Oakland, 8:00)

San Francisco Jewish Film Festival Screening (film lengths vary, 2011-12) With an outdoor screening of some of the festival's best short films, including the newest film from Bay Area filmmaker Tiffany Shlain (The Great Wall of Oakland, West Grand Ave. between Broadway and Valley St., 8:00)

To Sir, With Love (105 min., 1967) Cool World (PFA, 9:30)

SATURDAY, AUG. 4

The Gnome-Mobile (84 min., 1967) Preceded by live music, a science lecture, and art display. Summer Cinema on Center Street (2219 Center St., Berkeley, 7:30)

SUNDAY, AUG. 5

Future Shock (43 min., 1972); **The Medium Is the Massage** (1967) On 16mm with sound ([illegible] St., Berkeley, 7:30)

TUESDAY, AUG. 7

One Man, Two Guvnors (160 min., 2011) London's National Theatre Live Encores (Rialto Elmwood, 7:00)

WEDNESDAY, AUG. 8

Aokigahara Suicide Forest (21 min., 2011); **Jesus of Siberia** (9 min., 23 sec., 2012); **The Holy Thugs of Venezuela** (12 min., 38 sec., 2011) Presented by a shaman and followed by a [illegible]. Short Films on [illegible] Spirituality, Humanist Hall, Oakland, 7:30)

In God We Teach (52 min., 2011) Presented by Eugenie Scott, President of the National Center for Science Education (La Peña, Berkeley, 7:00)

The Tempest (2012) Captured live at the Stratford Shakespeare Festival (Rialto Cerrito, 7:00)

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NEW DAY FOR FORREST DAY

The artist's familiar-but-strange aesthetic appeals to Bay Area audiences. Now, a small record label is testing it on the masses.

By Rachel Swan

Hip-hop artist Forrest Day (front middle) uses live instrumentation.

Some people ascend in the music industry through sheer pluck and sweat equity. Others hope to fall in the lap of a benefactor or enabler. Rapper-singer Forrest Day belonged in the former camp for most of his career. Only recently did fortune smile on him, in the form of Berkeley music venture capitalist Wayne Skeen, who took a liking to Day after hearing one of his demos. Their shotgun wedding ensured that Day's rather improbable hip-hop band — a jazz-rock quintet in which the frontman doubles as a saxophonist — would become one of the most promising music acts in the East Bay.

For Day, that's a real turning point, at least in the financial sense. The tall, broad-shouldered, bearded, red-haired 32-year-old former bouncer at Blake's emailed Skeen on a lark two years ago when he was short on cash. He'd managed to record an entire album's worth of material by borrowing money from other people, but he didn't have enough left to mix it. "So I decided to go through all my business cards," Day said with a wan smile. "I found one that said, 'Opus Music Ventures, Wayne Skeen, music venture capitalist.' I thought, 'What is this?'"

At that time, Day was already well-established in the Bay Area, even without the armature of a record label. He'd opened for Anticon artist Subtle at The Independent, released an EP on his own, and toured the country with his four sidemen. He'd also showcased his band in more ambitious iterations, sometimes adding a horn section. At one point the group was an eight piece. Although Day had never tried contemporary fundraising channels like Kickstarter, he'd managed to amass resources on a need-by-need basis, sustaining a project that seemed impractical by many measures. Live instrumentation might be necessary in jazz, but it's more frivolity in hip-hop — not for nothing are tidy, machine-made sounds the dominant signifier in the genre.

But Day was never beholden to trends. A former school-band geek raised in Lafayette, he started playing saxophone at age nine, learned to improvise on a pentatonic scale, and eventually figured out how to play through changes. He attributes his facility for rapping at fast tempos to a childhood spent playing sax — Day says he learned to rap double-time by applying the same *ta-ka-ta-ka* articulation he'd use on a woodwind instrument. As a kid, Day always had designs on being a singer, too, but he says that most people discouraged him from pursuing it. "Because I've always had a stuffy nose," he pointed out in a tone just two pitches higher than his rumbly singing voice. "Like I didn't get the part in the school play because they said I sounded too stuffy — I actually had a lot of, whaddya call it, negative reinforcement."

Ten years ago, Day decided he was going to sing anyway. He also decided to make beats, using a Korg Triton keyboard and recording songs on cassette tape, with the jankiest microphone he could find (it had a quarter-inch cable that connected to the tape recorder). He occasionally shilled beats to local rappers on "bro" deals — meaning for free, with the vague promise of remuneration down the line. In 2006 he formed the original Forrest Day band with fellow alumni from his alma mater Acalanes High School and a couple hired guns. Guitarist Terrell Liedstrand and bassist John Sankey had both shared stages with Day since sophomore year of high school, keyboardist Nick Wyner was the boyfriend of another old friend, drummer Jasper Skydecker was the only Craigslist find (and only tangentially). Initially the idea was to form a temporary combo for live interpretations of Day's beats — hence the eponymous band name — but the musicians hit it off so well that they just stuck.

Their music does, indeed, have the feel of a well-rehearsed band whose members used to jam together in their parents' garages. On the chorus of "Hyperactive," Skydecker taps his ride cymbal in time with Day's raucous, high-velocity rap lyrics, while Wyner plays the melody line on each verse — it's interrupted by a bizarre reverie from Day's mom, describing the artist's birth. "Everybody's Fucking with My Mind" is a clipped, up-tempo rock song with a sing-songy chorus, held aloft by the interplay of drum and bass. "Heartless" is a melancholy ballad about consumerism, quilted by two-part vocal harmonies and a soaring string section. Midway through, it becomes a punk song.

In many ways, Day's music is familiar. It has antecedents in Nineties rock bands like Sublime, and the staff at Skeen's record label, Ninth Street Opus, fondly call it "suburban hip-hop." But it's also surprising, with chords that don't always resolve in a logical or satisfying way, and song structures that sometimes careen in every direction. Day says he prefers to write that way — "Hyperactive" is one of his favorite compositions because "it ends at such a different place than it started." His handlers at Ninth Street Opus concede that Day's music has antithetical currents. In one sense, it's jazzy, melodic, and larded with addictive hooks. In another, it's completely eccentric. They say that's the bulk of his appeal.

At least, that's what stood out to Ninth Street general manager Sara Mertz, who helped persuade Skeen to ink a two-record deal with Day. "I was driving to Tahoe one night and I had the record playing on repeat," Mertz said, recalling her initial bedazzlement. "I was just stunned."

Ninth Street Opus funded the mixing and mastering of Day's self-titled debut, which officially dropped in October — he's currently in the studio working on another album. It was a risky venture for the label, which had previously focused on American roots music, with bands like Mama Sally and The Real Nasty. It's since widened its niche, signing local producer duo The Rondo Brothers and launching projects with Angelo Moore of Fishbone. Still, Mertz acknowledged, signing a rapper — even a white rapper from the 'burbs — took Ninth Street Opus a little out of its comfort zone. "If you look at the roster of music we put out, he was a big departure for us," Mertz said. She and Skeen are still trying to figure out if it's accessible to a wider audience.

Day seems less concerned in that respect. He grew up with the conceit that he'd ultimately become a jazz saxophonist and possibly remain a pauper. Now for the first time, he has a professional-grade home studio with sleek mixing boards and compressors and Apple software. He gets to do music full-time. Best of all, he was able to untether all the bro deals for his last record, thanks to Wayne Skeen's largesse. This week he'll perform at Art & Soul along with a slew of other local artists (including labelmate Mama Sally) and tent-pole headliners Meshell Ndegeocello, Lalah Hathaway, Luce, Souls of Mischief, and Kellye Gray. It's an auspicious start to the artist's full tour. ●

Rachel.Swan@EastBayExpress.com

Show Details
Forrest Day plays the Ella Plaza Stage at Art & Soul Festival (Frank Ogawa Plaza, Oakland) on Sunday, Aug. 5, 4:30 p.m., $8-$15. ArtandSoulOakland.com.

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VITUS SHUTS DOWN AND RESURRECTS ITSELF

Last week Damon Gallagher shuttered his Jack London District club. This week he's reopening as a roving enterprise.

By Rachel Swan

Damon Gallagher is embattled. That's not an unusual state for the local venue owner, as anyone who knows him well can attest. But it was especially apparent last week, when Gallagher tore down the sign from his Jack London District club Vitus, packed up his belongings, and left the premises with most of his staff in tow. The location is now home to Vitus' predecessor, Duke's R&B, whose owner, Mike Ahmadi, had an arrangement with Gallagher allowing him to hold a cabaret permit there, while Ahmadi's company, Pacific Brokerage Inc., held the liquor license. Gallagher says he made the decision to leave after a dispute with the management of Duke's R&B.

Within 48 hours of shuttering his business, Gallagher conceived the next iteration of Vitus as a roving enterprise. He made phone calls and fired off emails to his peers in the downtown nightlife scene. A self-described "dork," Gallagher is also a canny politician. Tattooed and brawny, with the carriage of a boxer, he cuts a striking figure. On a Friday afternoon he walked into Cafe Van Kleef and knew everyone who walked by — from the former mayoral candidate to the hipster girl to the hustlers on their way in for a 2 p.m. drink. Everyone heard how Vitus was going and got a compressed version of the saga.

"Yeah man, everyone's either relocated or waiting for Vitus to start its booking operation," Gallagher said about the bands that were booked at the venue. He'd already moved several smaller shows to The Night Light, which just opened; a venue upstairs to its bar Cafe Van Kleef; and Gallagher's other club, Disco Volante. A few days prior he also arranged a deal with Geoffrey Pete to book shows at his club Geoffrey's Inner Circle, which just reopened. Pete, who has operated live music venues for decades in downtown Oakland, hired Gallagher as a subcontractor, allowing him to book shows on Friday nights at Geoffrey's under the moniker Vitus. They'll test out the partnership on Friday, August 3, with a show featuring the 26-piece Extra Action Marching Band.

If all goes according to plan, this new phase of Vitus could actually be salutary for Gallagher's brand. Part of what hindered the original club was its location, according to Gallagher. He and his former partner, Jesse Rosenstetter, chose the location at 201 Broadway with the idea that the Jack London area would quickly become a "destination location" for restaurants and nightlife, but it didn't quite pan out that way. Their original deal with Duke's listed Gallagher as "agent and property owner" on the club's cabaret permit, although its liquor license still belonged to Pacific Brokerage Inc., a company run by Ahmadi, who declined to comment for this article.

Up until recently, Gallagher had planned to invest in the property with the hope of eventually owning the deed to a club. (He's also one-fourth of the ownership team at Disco Volante.) A few weeks ago, Ahmadi filed a fictitious business statement to officially change the club's name from Duke's R&B to Vitus. It's unclear if Ahmadi will try to run the venue under the name Vitus, but if he does, it could result in a legal dispute between the two business owners. Gallagher is currently in the process of trademarking the name as a booking company, and says he owns the domain name for Vitus' website. He believes Ahmadi would have a hard time trying to commandeer it.

"It would be ridiculous, because he'd have to use Duke's R&B website and Facebook account under the name Vitus," Gallagher said. "It would cost him tens of thousands of dollars. He doesn't even have the sign."

Tensions between Gallagher and Duke's R&B's management had actually been stewing for months, according to Gallagher. But to outside observers, it appears to have happened precipitously. Gallagher says he'd cleared his rig from the venue by Tuesday, July 24. "I left them with a shell," he said triumphantly, dangling a hand-rolled cigarette from the corner of his lip.

As of July 25, Duke's was open for business, but only as a 175-capacity bar. Contrary to Gallagher's description, it wasn't exactly a shell. But it showed no intention of being the trendy, rock-oriented "gastropub" that Gallagher had initially envisioned.

Pete, who shuttered his own club in 2009 after a contentious battle with Oakland police — who wanted him to pay overtime fees for cops to patrol the area around his club — remains cautiously optimistic about his new deal with Vitus. "We'll take each booking as it comes," he said. Nevertheless, he's agreed to hold several large shows that were originally scheduled at Vitus, including a celebration for the queens of Carnaval and a fundraiser for Barbara Boxer, in addition to the Extra Action show. And he has a generally favorable impression of Gallagher, who installed a PA system last week, plus the estimated "300 lighting requirements" demanded for the Extra Action show. "I used to have that much energy at one time in my life," Pete said.

For the time being, Gallagher is pleased. A former warehouse dweller and founder of the Ghost Town Gallery in West Oakland, he's become a virtual personification of the nightlife renaissance in downtown Oakland. At Vitus, he booked 25 shows a month, hosted pinball tournaments, and launched a promising comedy night. He's got enough connections in the entertainment industry to be a successful booker, although he'd like to eventually resurrect Vitus in brick-and-mortar form.

"I'm really looking for a turnkey situation," Gallagher said, explaining that the hold-up for most fledgling clubs is securing the liquor license. Thus far, he's assessed two potential sites. A new Vitus could rise from the ashes any day now. ●

Rachel.Swan@EastBayExpress.com

Show Details
Extra Action Marching Band performs Friday, Aug. 3 at Geoffrey's Inner Circle (410 14th St., Oakland). 9 p.m. $12. GeoffreysInnerCircle.com

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CD REVIEWS

SPIRIT MUSIC

Leela does Etta, 50 waxes melodic, and Ravi resurrects his dad

Leela James

Loving You More... In the Spirit of Etta James

Unlike Beyoncé, who replicated Etta James' vocal style and arrangements on the *Cadillac Records* soundtrack, Leela James places her distinctive bare-boned neo-soul stamp on nine tunes associated with the late, great soul diva that comprise the bulk of her fourth studio CD. Digging into the raw, bluesy side of classic soul with her gritty contralto, the Los Angeles-born vocalist gives radical overhauls to some songs with help from producers Drew Ramsey and Shannon Sanders, who play most of the instruments and contribute both background and duet vocals.

"Something's Got a Hold on Me" is practically unrecognizable: its gospel shout beat replaced by a hip-hop bounce, its lyrics reshuffled, and its harmonic structure altered, all to wondrous effect. Sanders plays piano triplets on "At Last" much like those on the original and adds them to Leela's gripping reading of "I'd Rather Go Blind," on which Ramsey's guitar patterns ripple hypnotically in the mix from right to left and back.

The disc also contains several lesser-known tunes from Etta's repertoire, among them the sly "I Want to Ta-Ta You Baby," written by Johnny "Guitar" Watson, who had been Etta's primary vocal influence. Ramsey's rumbling bass line and staccato guitar solo both have a Watson flavor. A new Etta number titled "Soul Will Never Die" opens the set nicely. With young singers like Leela on the scene, soul music is insured a long shelf life. (Shanachie)

— Lee Hildebrand

At The New Parish (579 18th St., Oakland) on Friday, Aug. 10, 9 p.m. $25-$40. TheNewParish.com

50 Cent

5 (Murder By Numbers)

50 Cent lives in a pocket dimension. Listening to any of his last three-ish albums is like watching Tony Soprano's amnesiac uncle skulk around Newark, looking for neighborhood landmarks that withered away a lifetime ago. For 50, times were most idyllic in 2002, when the music industry had yet to be squeezed by digitalization and retailers had too little shelf space to meet the demand for gangsta rap albums.

Fifty has never shown much contrition for his self-plagiarism — last year's *The Big 10* was all too happy to clone decade-old blockbuster *Get Rich or Die Tryin'* — but online freebie *5 (Murder By Numbers)* is at times a milk-toast lovely record. "Ball That Shit," smoothened by Middle Eastern harmonic flavors, does a convincing Timbaland impression. "My Crown" folds a Sizzla sample into one of the year's dirtiest romps, which 50 attacks with a rare cannibalistic hunger.

Somebody at Interscope is doing the Lord's work by curtailing his access to anemic Dr. Dre beats. About half of *5 (Murder By Numbers)* is given over to deflated drums and pianos that clank like industrial machinery, but for once, on a 50 Cent album, not every track sounds like it was made with morgans in mind.

It's true that 50's lyrics don't take much thought to unpack (all you're likely to learn is how big he is on AK-47s and tinted Escalades), and he'll probably never be lionized or even respected again. He's still not about to sign his death warrant. (G-Unit Records)

— M.T. Richards

Ravi Coltrane

Spirit Fiction

The improvised interaction between saxophonist John Coltrane, pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones during the first half of the 1960s was among the most intense in the annals of jazz. It became increasingly so when Tyner and Garrison dropped out, leaving Coltrane and Jones to create sparks that flew into the emotional stratosphere.

Much the same can be said about Coltrane's son Ravi and his current drummer E.J. Strickland, whose swinging duet on "Spring & Hudson" is the shortest (2:21) yet most satisfying track on Ravi's latest CD. Without attempting to emulate John and Elvin's styles, tenor saxophonist Ravi and the drummer bounce ideas off each other on the medium-tempo Ravi tune to explosive results. And on other selections, especially the four-minute "Cross Roads," on which Ravi blows soprano and pianist Luis Perdomo and bassist Drew Gress complete the quartet, Strickland seems to pull the undulating groove in three different directions at once while always landing back on the one.

Another terrific rhythm section — pianist Geri Allen, bassist James Genus, and drummer Eric Harland — takes over on some of the variety-filled disc's eleven selections. They're joined on one by the brilliant trumpeter Ralph Alessi and on two by tenor titan Joe Lovano, who co-produced the sessions with Ravi. This sextet's treatment of Ornette Coleman's angular "Check Out Time" is particularly rife with delight. (Blue Note)

— Lee Hildebrand

At Yoshi's (510 Embarcadero West, Oakland) on Monday and Tuesday, Aug. 6-7, 8 and 10 p.m. $10-$20. Yoshis.com

Smooth Toad

Long Old Road

The members of country blues band Smooth Toad certainly have the right sentiment. *I feel like a ghost who's draggin' this life behind*, Bob Ernst growls on the album's impassioned opener. But it's not just him he's draggin' behind — many of the songs have a shambling rhythm, owing to Ernst's half-hearted pitter-patter on what must be one fragile percussion instrument. (self-released)

Meklit Hadero & Quinn DeVeaux

Meklit & Quinn

Singer-songwriter Meklit Hadero is an indefatigable launcher of projects, most of them involving the local jazz or world music communities. Her latest with singer Quinn DeVeaux features folksy vocal versions of pop songs, including Stevie Wonder's "I Was Made to Love Him," which they render as a languid funk ballad. The blues-driven version of MGMT's pop track "Electric Feel" is wonderful. (Porto Franco Records)

Ugly Winner

Inside Your Wave

Many of Ugly Winner's song titles sound like inside jokes, but the band doesn't suffer for lack of songcraft. "Perfect Nothing" has a surprising, if repetitive, rhythm based on a triplet figure. "TCBAHBS" — an acronym for the opening lyric, *This could be a heartbreak song* — is a solid surf ballad with a dry, jangly guitar riff. The six-eight meter of "These Hands They Shake" enhances the song's sharp harmonies. (20 Sided Records)

At Hemlock Tavern (1131 Polk St., San Francisco) on Thursday, Aug. 30, 9 p.m. $6.

Tigon

Infinite Teeth

This local noise rock quintet subscribes to the notion that no lyric should be sung when it can be shouted. And its music follows suit — all feedback-addled guitars and thudding drumbeats and murky guitar chords. It's ferocious. (The Ghost Is Clear Records)

At SUB-Mission Art Space (2183 Mission St., SF) on Saturday, Aug. 11, 8 p.m. $7. ■

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CONCERTS & CLUBS

THURSDAY 2

EAST BAY

Blues, Folk & Country

The ABC Jam (Americana, Blues & Country), hosted by The Calidoggies, Starry Plough, 9 p.m. free

Redwood in the Redwood Blues with Emily Jane White and Rachel Fagnant, University of California Botanical Garden, 5:30-7:30 p.m. $5-$12, kids under 5 free

John Fogerty Redwood Winery, 7:30 p.m., $45-$125

Experimental & Avant-Garde

Subliminal Festival with Lawrence English, Rune, Gregg Kowalsky and Paul Dixon, Lindsay Space, 3:30-11:30 p.m., $15-$120

Jazz, Lounge & Cabaret

HUGE: A Sistema of Entertainment The Uptown, 9 p.m. $10

Lena Sunday Yoshi's Oakland, 8 p.m. $10-$25

Rod Sibble dinner jazz with Bruce Gillmor singers, The Alley, 9 p.m., free

Skip Henderson and Starboard Bonds Quinn's Lighthouse, 8 p.m. free

Rock & Pop

DJ Lafonda happy hour punk piano, Bruno Volante, 5 p.m., free

Mammoth Life with Rising Party and Street Lodge, Slate Club, 9:30 p.m. $8

Two-Foot Union Blues with [illegible], Freight & Salvage Coffeehouse, 8 p.m. $22.50, $24.50

Jesse Dyes with [illegible], The New Parish, 9 p.m. $12

World, Latin, Reggae & Reggaeton

Fausto Papa & Mike Love The with Sambah, Redwood 8:30 p.m. $12, $15

SAN FRANCISCO

Blues, Folk & Country

Wires Cummings Bimbo's & Music, 9 & 10 p.m. $15

Classical & Opera

SF Symphony Redwood "Summer & The Symphony: Orchestral Mystery Tour: Music of the Beatles" Davies Symphony Hall Aug. 2-3 7:30 p.m. $15-$100

Experimental & Avant-Garde

KALX Redwood Squaresmoker with Eric Stuart, The Pegasus Ballroom, 8 p.m., $27-$30

The Rituals Brick & Mortar Music Hall, 8:30 p.m. free

Sudden and Sister Jupiter and Monica, Mezzanine, 9 p.m., free w/RSVP

Jazz, Lounge & Cabaret

Ann Redwood Trio live jazz, Ana Mandara, 7:30-11 p.m. free

Eddie Pantoruzzi One with guests, Yoshi's San Francisco, 8 p.m. free

The Martini Sistema La Colonial, 7-10 p.m. free

Rock & Pop

A&B with Matt Motlitta and Jeff Campbell, Brick & Mortar Music Hall, 4 p.m. free

Alkaj with Wildcat! Wildcat!, Erika Spring, and [illegible], The Rickshaw Stop, 9 p.m. $12-$14

Headless Bandit with Gavin Bonbon, Old McClinton and Bold Colpitts, Hotel Utah, 9 p.m. $8

Idle Bands with Grand Redwood [illegible] and Ghost Parade, Sub-Mission Gallery, 8:30 p.m. $7

The Bogarts with Worth Taking, The Y Axes, and Fifty Tina Tina, Parkside, 5 p.m. $8

Lens with Lie Froth and City Defeat, Hemlock Tavern, 9 p.m. $6

Listening People with Mirod and Gorillas, Bottom of the Hill, 8 p.m., $10

Tears for Fears Nob Hill Masonic Center 7:30 p.m. $38.50-$55

Soul, Funk, R&B & Hip-Hop

Grownups Collective with Trago Bro, Pro-Jolie Seer and Underneath Crew, Slim's, 8:30 p.m. $8

Shawny Jones playing "Cantaloupe Avenue" [illegible], Top of the Mark, 7:30-11:30 p.m. $10

World, Latin, Reggae & Reggaeton

Gilmar Sem Sistema The Independent, 8 p.m. $20

Uno & Las Almas Madre, 9:30 p.m., free

Gilmar Lisbon & Lena Ragon Yoshi's San Redwood 8 p.m. $25-$30

FRIDAY 3

EAST BAY

Blues, Folk & Country

Glen Sibble Union Yoshi's Sistema 8 & 10 p.m. $20-$26

Jaden Edna Union Caffe Trieste, 8 p.m., free

Mike Ujiabead High Street Station Cafe, 7-10 p.m. $10

MJ's Bean Hoppers Bruno Volante, 9 p.m. $5

Classical & Opera

Summer Symphony: Tchaikovsky, Elgar, Brahms Jona Kim Sistema Tchaikovsky's *Romeo and Juliet Overture-Fantasy*; Current Wellenstein Sistema Elgar's *Variations on an Original Theme, "Enigma"* and Melony Pantango conducts Brahms' Symphony No. 1 in C Minor. Hertz Hall, Aug. 3-4, 8-10 p.m. $10 donation

Opera Edge Opera Redwood *City of Sin* featuring Kurt Weill and Bertolt Brecht's *Mahagonny Songspiel* and Mirus Ragen and Paul Sistema's *Vere of Las Vegas*, El Cerrito Performing Arts Theater, 8 p.m., $15-$40

Experimental & Avant-Garde

Piano Bells with Annah Anti-Palindrome, Thunder Thighs, and Toast Coyote, Joshua Cafe, 7-11 p.m., free

Jazz, Lounge & Cabaret

Redwood Kimberly Singer-Plewitt Piedmont Piano Company, 8 p.m. $12

Rod Sibble dinner jazz with Bruce Gillmor singers, The Alley, 9 p.m. free

The Ray Brown Quartet 57th Jones Gallery 8-10:30 p.m. $15

Rock & Pop

Bruce Age with Fibsus At War of Aggression, Union Hearts, and The Fleet, 924 Gilman, 7 p.m. $7

Elephant Listening Project with The Stolen Bells, Starry Plough, 9:30 p.m. $8-$12

Lunarians with Group Spirit, Jeweled Snake and Ninas TBA, Bruno Volante, 9 p.m. free

The Unnamed Wires [illegible] Mile High Club, 8 p.m. $TBA

Soul, Funk, R&B & Hip-Hop

Field with Kadeesh, The New Parish, 9 p.m., $20

SAE 8:00 [illegible] 5-7 p.m. free

World, Latin, Reggae & Reggaeton

Samba Rey Brazil with Lore Bruce, Ashkenaz, 9 p.m. $10

Michael Franti & Spearhead [illegible] Winery 7:30 p.m. $45-$85

The [illegible] Son de [illegible] Freight & Salvage Coffeehouse 8 p.m. $20.50 $22.50

Blue Way and Joe Tuba [illegible] Bar and Lounge 8 p.m.-1:30 a.m. free

SAN FRANCISCO

Blues, Folk & Country

Union Wires Bimbo's & Music, 9 & 11 p.m., $20

Glen Henderson and The Harley Bones with

Loretta Lynch plays the Starry Plough on 8/4

NOISE POP & ANOTHER PLANET ENTERTAINMENT PRESENT

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OCTOBER 13+14, 2012

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MATTHEW DEAR	LOS CAMPESINOS!
TORO Y MOI	THE WAR ON DRUGS
GRIMES	TY SEGALL
THE COUP	WILD BELLE
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DIRTY GHOSTS	IMPERIAL TEEN

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FRIDAY 8/10 · SATURDAY 8/11
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CELEBRATING OUR 30TH ANNIVERSARY ALL OF 2012
JAY PHAROAH
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BRIAN REGAN

Thursday, August 2 7pm
NAKED THURSDAYS
w/ host Tom Lattanand
(feat. Steve Ochs and Tim Wilter)
free show
Friday, August 3 7:30pm
ART + SOUL
PRE-PARTY
Anita Lofton Project & Rosie Burgess Trio
free show
Saturday, August 4 8pm
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"PRAIRIE DUE OUEST" BY DAVID MAMET
"THE GRACIOUS FRAGILITY" BY TENNESSEE WILLIAMS
"THE HOLY GHOSTLY" BY SAM SHEPARD
THURS AUG 2 · $8 ADV/$10 DOOR · DOORS 8, SHOW 8:30
EAR PEACE RECORDS PRESENTS
THE INDIE HIP HOP SHOWCASE
FEATURING CANDLESPIT COLLECTIVE / DOCOS ONE / PROJECT SOUL / UNDERSTUDIES CREW /
HOSTED BY DEE & B. DORAZIO
FRI AUG 3 · $20 ADV/$25 DOOR · DOORS 7:30 SHOW 8
LINDSEY BOULLT & GINGER MURRAY PRESENT
FLASHBANGBOOM!
CRAIG ILANE & THE SHOWDOWNS / DCB / PUBIC HEROINE /
THE PARANOIACS / TOOTH / LOOSE BLUES / AND MORE
SAT AUG 4 · $13 ADV/$15 DOOR · DOORS 8, SHOW 8:30
ROUNDMUSIC PRESENTS
NEW DIPLOMAT
THE HUNDRED DAYS
KILI MOI
[illegible]
TUES AUG 7 · $27.50 ADV/$27.50 DOOR · DOORS 7 SHOW 8
"RESCHEDULED FROM THE FILLMORE · ORIGINAL TIX HONORED"
KASEY CHAMBERS
SARAH JAROSZ
WED AUG 8 · DOORS 7 SHOW 8
LOSTPROPHETS
CHERRI BOMB
THURS AUG 9 · $10 ADV/$12 DOOR · DOORS 7, SHOW 8
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SAT AUG 4 · $15 ADV/$17 DOOR · DOORS 8, SHOW 9
JAY BRANNAN
CHRIS PUREKA
TUES AUG 7 · DOORS 7 SHOW 8
FROG ISLAND
ZECHS MARQUISE
WED AUG 8 · $20 ADV/$20 DOOR · DOORS 7 SHOW 8
KALX PRESENTS
REDD KROSS
THE MANTLES
WARM SOUL
SAT AUG 11 · $17 ADV/$18 DOOR · DOORS 8, SHOW 9
AGALLOCH
TAURUS
THURS & FRI AUG 16 & 17 · $21 ADV/$21 DOOR
DOORS 8 · SHOW 9 (THURS. SOLD OUT)
TWIN SHADOW
POOLSIDE
THURS AUG 23 · $18 ADV/$18 DOOR · DOORS 7:30, SHOW 8
PERFORMER MAGAZINE PRESENTS
THE ISRAAAS
FRI AUG 24 · $20 ADV/$25 DOOR · DOORS 8, SHOW 9
THE MERMEN
RED MEAT
SAT AUG 25 · $18 ADV/$18 DOOR · DOORS 8 SHOW 9
SHELBY ASH PRESENTS THE BIG HILLBILLY SHOW
THE GOOD LUCK THRIFT STORE OUTFIT
THE TRESPASSERS
Gibson

PICKS

Elzhi

Sometimes known by his more typographically challenging moniker, L2hi, 33-year-old Detroit hip-hop artist Elzhi is also occasionally dubbed a "fashion guru" in his hometown. He replaced J Dilla in the group Slum Village and after the group's dissolution, went solo, releasing a spate of mixtapes and three solo albums. He built a reputation on his effortless, rubber-band rap cadence. Last year Elzhi received plaudits for *Elmatic*, his tribute to a canonical 1994 album by Nas, for which he supplied original raps while repurposing many of the old samples. More than mere mimicry, it was both a genuflection and a new spin on the original. Elzhi changed the sentiment on songs like "It Ain't Hard to Tell," which he rendered as an autobiography instead of a boast track. His version of "Memory Lane" is a sweet, moving reverie about the Nineties, with details about his mother's cancer. Elzhi is known for plumping his raps with internal rhymes and always staying in the pocket of the beat, d has [illegible] house a d people he'd be a good cond date. He'll perform at The New Parish (579 18th St., Oakland) on Friday, August 3. 9 p.m., $20. TheNewParish.com — *Rachel Swan*

Night Birds

Night Birds

The snarky surf punk sound unleashed by New York/New Jersey four-piece Night Birds is a furious nod to canonical So-Cal Eighties artists like Agent Orange and The Adolescents, so it's fitting that the band would wrap up its two-week West Coast tour in California. The group — whose members are perhaps as passionate about eating pizza as playing fast-paced punk — is touring with a new LP from Grave Mistake Records, and is also included on Adeline Records' new comp, *The Thing That Ate Larry Livermore*. Catch Night Birds live with locals Sharp Objects, Rulers Rosa, and Bad Coyotes on Friday, Aug. 3, at the Hemlock Tavern (1131 Polk St., San Francisco). 9:30 p.m., $7; or with Sharp Objects and Bad Coyotes on Saturday, Aug. 4, at 1-2-3-4 Go! Records (420 40th St., #5, Oakland) at 3 p.m. Saturday's show will be followed by a gig at 924 Gilman (924 Gilman St., Berkeley) with Bobby Joe Ebola & the Children MacNuggits, Neon Piss, No Mistake, and The Marshmallows. 7 p.m., $8. 924Gilman.org — *Cassie McFadden*

Lena Sunday

Lena Sunday

Few female singers can use vibrato and tremolo as deliberately as Lena Sunday, a Bay Area-raised mezzo soprano who sang backup parts on keyboardist George Duke's albums while consolidating her own career. Trained in gospel, blues, jazz, and spirituals, she lends emotional depth to standards like the Tanya Alexander blues "Feelin Good" and Billie Holiday's melancholy love ballad "You've Changed." Never content to merely drape her voice over a piano, Sunday tends to lean into each lyric, grasping for its original sentiment while adding her own operatic varnish. Her voice seems to have coarsened a bit over the years, but it's still wonderfully flexible. At Yoshi's (510 Embarcadero, Oakland) on Thursday, Aug. 2. 8 p.m., $18-$25. Yoshis.com — *R.S.*

C&C

The Whod Rattles, Andrew Brothers Pygl Lovemaking, and DJ Phelanie-Ulelehr Time Particles, 8 p.m., $10.

Joyce Heart & Reuben Eberbach Ziegfeld Rosepark, 8 p.m.-midnight, free.

Classical & Opera

SF Symphony Presents: "Summer & The Symphony: Classical Mystery Tour— Music of the Beatles" Davies Symphony Hall, 7:30 p.m., $25-$99.

Experimental & Avant-Garde

120 Minutes with Mylo Blanco, Physical Therapy, [illegible], Flood, and Mash Ultra Room, 10 p.m., $7-$10.

As the Lite II with Snuffo, Epoch, Oliver Deutschmann, and Motorhood, Public Works, 9 p.m., $10-$20.

Woods/Peaking Lights with The Illustrated, Great American Music Hall, 8 p.m., $18.

Jazz, Lounge & Cabaret

Ana Mandara Trio live jazz, Ana Mandara, 8-11:30 p.m., free.

Oliver Brinner Jazz Orchestra Top of the Mark, 9 p.m.-11:30 p.m., $10.

Don Prell's SeaBop Ensemble Red & Bird Boule and Records, 5:30-8 p.m., free.

Eddie Pasternak Duo with [illegible], Yoshi's San Francisco, 6-9 p.m., free.

Rock & Pop

Bells & Gardens with [illegible] City and [illegible] and Ways, Rickshaw Stop, 8 p.m., $10-$12.

Floor, Earthlings with Ramon Funeral, Pale Chalets, Sometime By Iniquity, Hellghoul, and Toxman, Sub/Mission Gallery, 8 p.m., $12.

DJ Spooked [illegible] rock piano, Rosewood Art Bar, 8-9 p.m., free.

FlashBangBoom! with Chris [illegible] & The Showdowns, DCB, Pubic Heroine, The Paranoiacs, Tooth, and Loose Blues, Slim's, 8 p.m., $20.

Jerry Garcia's 70th Birthday Celebration with [illegible] and Liquid Sun City, [illegible], 9 p.m., $10-$12.

Judgement Day with Giant Squid and A Sun That Never Sets, Bottom of the Hill, 10 p.m., $10.

Night Birds with Sharp Objects, Rulers Rosa, and Bad Coyotes, Hemlock Tavern, 9:30 p.m., $7.

Persephone's Bees with Matt Davenport, Dreamdate, and DJ Andy (acoustic), Cafe Du Nord, 9:30 p.m., $12.

The Pleasure Kills with The Sweet Pups and The Balloonyhes, Hemlock Tavern, 6:30 p.m., $7.

Vinyl Asylum with Trapper Schoepp & The Shades and [illegible], The Independent, 9 p.m., $10.

Soul, Funk, R&B & Hip-Hop

Low End Theory SF original members of The Pharcyde perform Bizarre Ride II with live band, plus Tiron, Matthewdavid, The Nowers, Kill the Computer, and resident DJs, 1015 Folsom Nightclub, 10 p.m., $20.

Mega Bangs with L. Bolton, Shorty Mack, ThePhugPrince, Geez, and [illegible], Club 3e, 7 p.m.-2 a.m., $12.

Will Magid's All-Star Soul Jam with Lena Loo, Boom Boom Room, 9:30 p.m., $10-$15.

World, Latin, Reggae & Reggaeton

Brazilian Music Festival with [illegible], and Amy Santos, [illegible] Music Hall, 9 p.m., $15-$20.

Ottmar Liebert & Luna Negra, [illegible] San Francisco, 8 & 11 p.m., $20-$30.

SATURDAY 4

EAST BAY

Blues, Folk & Country

Alan De Gruez, [illegible], and Pramor Moreno Freight & Salvage Coffeehouse, 8 p.m., $22.50-$24.50.

Gabriel Lynch with The Alkali Flats, Scary Plough, 9:30 p.m., $8-$12.

A [illegible] Family Reunion with Arlo [illegible] Mountain Winery, 7:30 p.m., $55-$75.

Zydeco Flames Presents 8 p.m., $10-$13.

Classical & Opera

Summer Symphony: Tchaikovsky, Elgar, Brahms Jane Kim conducts Tchaikovsky's

PERSEPHONE'S BEES TRAVELS TO THE BAY AREA TO PROMOTE NEW VINYL

Originally from Oakland, CA., now based in Brooklyn, NY., Persephone's Bees is appearing in Nor Cal to promote the vinyl release of their latest record, "New In Berlin", August 3rd - 5th.

"New In Berlin" is a record full of predictions of social and political change, romantic love that mingles with hate, spiritual search and growth of an artist and individual in the world of now, all mixed with the band's typical tunnels and labyrinths of sounds, musical turns and surprises around every corner

Come and see the band at:

CAFE DU NORD AUG 3 (with Bart Davenport and his LA band)
AMOEBA MUSIC, SF Aug 4 at 2pm
THE TOWNHOUSE LOUNGE, SAC evening of Aug 4
ART & SOUL OAKLAND Aug 5 at 3:30 pm

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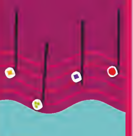

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WED 8/1 8:30 pm $10 — WEST COAST SWING/BLUES — BERNARD ANDERSON & THE OLD SCHOOL BAND — 7:30 pm West Coast Swing dance lesson
THU 8/2 8:30 pm $15 $12 advance — WORLD REGGAE/POLYNESIAN — PAULA FUGA & MIKE LOVE TRIO + SARITAN
FRI 8/3 9:00 pm — BANDA BAY BRAZIL + LEO BRASIL
SAT 8/4 9:00 pm $13 — ZYDECO — ZYDECO FLAMES — West Coast's premier zydeco band — 8 pm Cajun/Zydeco dance lesson
TUE 8/7 8:30 pm $10 — CAJUN HONKY TONK — CAJUN COTTONPICKERS — 8 pm Cajun zydeco dance lesson
THU 8/9 9:00 pm $12 — GRATEFUL DEAD NIGHT — STU ALLEN & MARS HOTEL
FRI 8/10 9:00 pm $12 — CARIBBEAN/HAITIAN/REGGAE — AFRICOMBO — Mixing rhythms and styles from the African diaspora
SAT 8/11 9:00 pm $12 — WEST AFRICAN — SAMBA KEUR FOUTA
8/14 CON BRIO WHISKERMAN 8/19 FUNK A
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1317 San Pablo (at Gilman)
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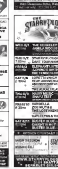
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THU 8/2 7:00PM STARRY PLOUGH DART TOURNAMENT
FRI 8/3 8:30PM ELEPHANT LISTENING PROJECT • LORING'S BIRTHDAY PARTY! THE TENDERLOINS
SAT 8/4 8:30PM LORETTA LYNCH'S BIG 10TH YEAR ANNIVERSARY BLOW-OUT AND VIDEO RELEASE PARTY!! THE ALKALI FLATS
THU 8/9 8:00PM HAIRY MUSIC SNAFU TEST
FRI 8/10 8:30PM VANDELLA ZOE MUTH & THE LOST HIGH ROLLERS GAYLE LYNN & THE HIRED HANDS
SAT 8/11 8:30PM BUSTER BLUE CAUGHT IN MOTION BUSTER BLUE
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C&C

[illegible] Symphony No. 1 in C Minor [illegible] 8-10 p.m. $10 donation.

Jazz, Lounge & Cabaret

Oakland [illegible] Lounge [illegible] 8:30 p.m. [illegible]
Jazz & Joy [illegible] 5:30 p.m. and [illegible]
Red Dragon [illegible] singers. The Albany 8 p.m. [illegible]
Traditional [illegible] [illegible] Company, 8 p.m. $13

Kids

Los Amiguitos de La Peña Saturday morning children's show with live music. La Peña Cultural Center 10:30 a.m. $6, $5 for kids.

Rock & Pop

Nickelback, [illegible] Arena, 7:30 p.m. $47.25-$142.50.
Oakland [illegible] with [illegible] and Yogurt Brain. Good [illegible] p.m. $5.
[illegible] South Shore Center 5-7 p.m. free.
[illegible] Cafe, 1:30 p.m. [illegible]

Midnight Vibes with Steel Cranes and [illegible] Oakland Rose Club. 9:30 p.m. $8.
Night Birds with [illegible] Coyotes. [illegible] 3 p.m.
Nights [illegible] with [illegible] Children [illegible] Metcalfe and The [illegible] Lounge 7 p.m. $8.

Soul, Funk R&B & Hip-Hop

Art & Soul 2012 with [illegible] Fairfield, Metal Mother [illegible] Oakland Public Conservatory of [illegible] youth ensemble [illegible] Youth Chorus, La Mesa Negra, [illegible] A Community of [illegible] Frank Ogawa Plaza, 2 p.m. [illegible] $5-$15, and $2 and under free.
DJ [illegible] Dorsey's Locker, 8 p.m. free.
Quinn [illegible] with [illegible] New Parish, 9 p.m. $20, $25.
The Family Stone [illegible] p.m. $22-$58.

SAN FRANCISCO

Blues, Folk & Country

The [illegible] Bluegrass Experience The Independent, 8 p.m., $28.50.
Thomas Rene [illegible] Saloon, 9-11 p.m. free.
[illegible] Sheri Mignano, Café [illegible] 10:30 a.m.

12:10 p.m., free.
[illegible] Oakland & [illegible] p.m., $20.

Experimental & Avant-Garde

The Slow Tour with College, Anomak, Electric Youth, [illegible] 8 p.m. $15-$18.
[illegible] with Light Year and [illegible] Room. 8 p.m. $12.50.
[illegible] with The [illegible] and Ghost [illegible] 5 p.m., $7.

Jazz, Lounge & Cabaret

[illegible] Trio [illegible] 8-11:30 p.m. free.
Eddie Pasternak [illegible] with guests. San Francisco 6-9 p.m. free.
[illegible] Hall, 9 p.m. $15-$18.

Rock & Pop

[illegible] with [illegible] and Guantanamo [illegible] 8 p.m. [illegible]
The [illegible] [illegible] Hearts and [illegible] Wynn & the [illegible] p.m. $18.
Nicki Bluhm with [illegible] 7 p.m. free.
Jay Oakland, with [illegible] American Music Hall, 8 p.m., $18.
[illegible] $15, $18.
Wild [illegible] with The [illegible]

VENUE DIRECTORY

EAST BAY

17th Street Art Gallery 5701 Telegraph Ave., Oakland, 510-654-0874.
924 Gilman 924 Gilman St., Oakland, 510-525-9926.
Air Gill & Lounge 492 9th St., Lower Patio, Oakland, 510-446-2377.
Albatross Pub 1822 San Pablo Ave., Berkeley, 510-843-2473.
The Alley 3325 Grand Ave., Oakland, 510-444-8505.
Ashkenaz 2451 Telegraph Ave., Berkeley, 510-549-1155.
Armando's 707 Marina Vista Ave., Martinez, 925-228-8000.
Art House Gallery & Cultural Center 2905 Shattuck Ave., Berkeley, 510-472-3170.
Piedmont [illegible] San Pablo Ave., Berkeley, 510-525-5054.
The Bone 135 Park Pl., Point Richmond, 510-233-1100.
Bottle and the 510 17th St., Oakland, 510-446-2300.
Bankhead Theater for the Arts 1801 Lincoln St., Alameda, 510-523-0054.
The Bistro 1001 B St., Hayward, 510-886-8525.
Café The Hut 1621 Telegraph Ave., Oakland, 510-763-7711.
Caffe [illegible] 2501 San [illegible] Ave., Berkeley, 510-548-5598.
Cultural & Baseline Farm 1588 [illegible] St., Berkeley, 510-848-8895.
Club 1200 1720 Pine St., Walnut Creek, 925-938-4556.
Club 21 2111 Franklin St., Oakland, 510-268-9425.
Club [illegible] 478 3rd St., Oakland, 510-465-0785.
Continue and 3363 Grand Ave., Oakland, 510-465-4224.
Crogan Lounge 5422 College Ave., Oakland, 510-420-2986.
Don's Irish Sports Bar 1524 Civic Dr., Walnut Creek, 925-932-1331.
[illegible] 341 14th St., Oakland, 510-451-3211.
Kaspars Kall 2306 Alameda Ave., Alameda, 510-285-6285.
Early Church 1196 Lakeshore Ave., Oakland, 510-338-4801.
Eli's Mile High Club 3001 Martin Luther King Jr. Way, Oakland, 510-594-0800.
Era Art Bar and Lounge 19 Grand Ave., Oakland, 510-832-4480.
Lounge & Jones 126 Broadway, Oakland, 510-663-2357.
First Congregational Church 2345 Channing Way, Berkeley, 510-848-3696.
First Presbyterian Church 2619 Broadway, Oakland, 510-444-3555.

Fox Theater 1807 Telegraph Ave., Oakland, 510-775-3000.
Good 911 W. Tennyson Rd., Hayward, 510-783-1100.
Gaia & Salvage 2020 Addison St., Berkeley, 510-644-2020.
Hertz Hall UC Berkeley, Bancroft Way at College Ave., Berkeley, 510-642-9988.
High Street Theater 1393 High St., Alameda, 510-995-0049.
Island Oakland, Club 1438 Oakland St., Alameda, 510-865-3226.
Restaurant 2087 Addison St., Berkeley, 510-845-5273.
Center Experience Center of the East Bay 1414 Walnut St., Oakland, 510-848-0231.
John Patrick's 1513 Park St., Alameda, 510-522-5191.
Jolie's [illegible] 1223 Park St., Alameda, 510-981-2365.
Jupiter 2181 Shattuck Ave., Berkeley, 510-843-8277.
Kabbaloo City 1408 Oakland St., Oakland, 510-251-0389.
Nambu's Oakland 522 2nd St., Oakland, 510-444-6408.
Kingman's Lucky Lounge 3332 Grand Ave., Oakland, 510-465-5464.
Kingman's Ivy Room 858 San Pablo Ave., Albany, 510-526-5888.
La Peña Cultural Center 3105 Shattuck Ave., Berkeley, 510-849-2568.
Lake Merritt United Methodist Church 1330 Lakeshore Ave., Oakland, 510-465-4793.
Lakeshore [illegible] Lounge 3534 Lakeshore Ave., Oakland, 510-2484.
Luna Lounge Oakland 930 Fallon St., Oakland, 510-444-3543.
The Layover 1517 Franklin St., Oakland, 510-834-1517.
Lost Weekend Lounge 2320 Santa Clara Ave., Alameda, 510-523-4700.
Lounge 3411 3411 MacArthur Blvd., Oakland, 510-531-3411.
Luka's Taproom & Lounge 2221 Broadway, Oakland, 510-451-4677.
Manor's Sports Bar & Grill 2771 N. Main St., Walnut Creek, 925-250-7080.
Oakland's Church 341 13th St., Oakland, 510-839-3069.
Mills College 5000 MacArthur Blvd., Oakland, 510-430-2255.
Oakland, Church 2001 San Pablo Ave., Berkeley, 510-548-1093.
The New Parish 579 18th St., Oakland, 510-444-7474.
Church Room 6508 Oakland Ave., Oakland, 510-595-5344.
Oakland City Center 500 12th St., Oakland, 510-238-6630.
Oakland, Hotel Oceanfront 630 3rd St., Oakland, 510-834-1146.
ORACLE Arena 7000 Coliseum Way, Oakland, 510-569-2121.

Paradise Lounge 2222 Telegraph Ave., Oakland, 510-735-9088.
Paramount Theatre 2025 Broadway, Oakland, 510-465-6400.
Piedmont Center for the Arts 801 Magnolia Ave., Piedmont, PiedmontCenterfortheArts.org.
Piedmont Piano Company 1728 San Pablo Ave., Oakland, 510-547-8188.
Yoshi's Lighthouse 1801 Embarcadero Cove, Oakland, 510-536-2050.
Room 305 13th St., Oakland, 510-451-2888.
Rhythmix Cultural Works 2513 Blanding Ave., Alameda, 510-865-5060.
The Rose Woods 1743 San Pablo Ave., Oakland.
Oakland, Church 3653 Mt. Diablo Blvd., Lafayette, 925-284-4817.
Oakland's Roadhouse 1710 Franklin St., Oakland, 510-331-6060.
Ruby Room 132 14th St., Oakland, 510-444-7224.
Saddle Rack 42011 Boscell Rd., Fremont, 510-979-0477.
Weekend Strip and 2284 Oakland Ave., Berkeley, 510-548-1159.
Oakland, Highsmith 2407 San Ramon Valley Blvd., San Ramon, 925-83-8811.
Shoreline Amphitheatre 1 Amphitheatre Pkwy., Mountain View, 650-967-3000.
Spoiled [illegible] 2424 Lincoln Ave., Alameda, 510-[illegible]-1200.
Spaceman's Church 2580 N Main St., Walnut Creek, 925-977-1880.
St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley, 510-848-5107.
St. John's Presbyterian Church 2727 College Ave., Berkeley, 510-845-6830.
Starry Plough 3101 Shattuck Ave., Berkeley, 510-841-2082.
Stork Club 2330 Telegraph Ave., Oakland, 510-444-6174.
Studio 1310 1310 5th St., Oakland.
Subterranean Art House 2179 Bancroft Way, Berkeley, 510-981-1281.
Room Lounge 494 E. 14th St., San Leandro, 510-553-8888.
Lounge 1919 Telegraph Ave., Oakland, 510-451-8136.
Studio & Bar & Grill 2045 Mt. Diablo St., Concord, 925-685-6615.
Wells 211 Broadway, Oakland, 510-452-1821.
Garibaldi Vineyards Restaurant 5850 Arroyo Rd., Livermore, 925-456-2450.
Zellerbach Auditorium UC Berkeley, Berkeley, 510-642-0293.
White Horse Inn 6551 Telegraph Ave., Oakland, 510-652-3820.
Yoshi's 510 Embarcadero West, Oakland, 510-238-9200.
Zellerbach Hall UC Oakland, Oakland, 510-642-9988.
Zza's Weekend 552 Grand Ave., Oakland, 510-839-9124.

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SAN FRANCISCO
Wed, August 1 [illegible]
ELDAR (solo)
Thu-Sat August 2-4
OTTMAR LIEBERT & Luna Negra
Sun, August 5 [illegible]
NIYAZ
Tue, August 7 [illegible]
ETIENNE CHARLES
Wed, August 8 [illegible]
LIV WARFIELD plus JARROD LAWSON
Thu, August 9 [illegible]
KIM WATERS
Fri-Sat August 10-11
TERENCE BLANCHARD
Sat, August 11, 10:30pm in The Lounge [illegible]
BIG DADDY KANE
Sun, August 12 [illegible]
A FLOCK OF SEAGULLS
Fri-Sun August 17-19
THE JAZZ CRUSADERS feat. Joe Sample, Wayne Henderson & Wilton Felder

oakland
Wed, August 1
SISTERS OF SOUL II
Thu, August 2
LENA SUNDAY
Fri, August 3
ELVIN BISHOP
Sat, August 4
THE FAMILY STONE
Sun, August 5 [illegible]
PATRICK LANDEZA
Mon-Tue August 6-7
RAVI COLTRANE
Wed-Thu August 8-9
JONATHAN BUTLER
Fri, August 10 8pm
SOUL POWER
Fri, August 10, 10:30pm
MACY GRAY DJ SET
Sat-Sun August 11-12
THE BLACKBYRDS
Tue, August 14
ERIC VAUGHN QUARTET
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C&C

[illegible], Slim's, 4:30 p.m., $13

[illegible] with [illegible], Public Works, 12-5 a.m., [illegible]

Soul, Funk, R&B & Hip-Hop

[illegible] with [illegible], The Fillmore, 8 p.m. $35

[illegible] with [illegible], Boom Boom Room, 9:30 p.m. $12

World, Latin, Reggae & Reggaeton

The English Beat with The Champions Inc., [illegible], 9 p.m., $22-$25

Ottmar Liebert & Luna Negra Yoshi's San Francisco, 8 & 10 p.m. [illegible]

SUNDAY 5

EAST BAY

Blues, Folk & Country

Americana Unplugged [illegible], 4 p.m., free

The [illegible] Freight & Salvage Coffeehouse, 8 p.m. $20.50-[illegible]

Los Lonely Boys with [illegible], Mountain Winery, 7:30 p.m. $35-[illegible]

[illegible] Morning [illegible] with [illegible], Caffe Mediterraneum, 10 a.m., free

Classical & Opera

[illegible] [illegible], noon, [illegible]

[illegible] Opera Presents: [illegible] featuring Kurt Weill and Bertolt [illegible] [illegible], [illegible] Performing Arts [illegible] 3 p.m., $15-[illegible]

Jazz, Lounge & Cabaret

Actual Jazz [illegible] with rotating jazz vocalists, Actual Cafe, 5-8 p.m., free

[illegible] jazz-inspired piano improvisations, Hippie Gypsy Cafe, 12:30 p.m. free

Jazz and R&B Night [illegible], free

[illegible] Jazz Quartet [illegible] contemporary jazz, Coffee Mill, 3-6 p.m., free

John [illegible] Actual Cafe, 4 p.m. free

[illegible] Oakland Public Library Golden Gate Branch, 3-6 p.m. free

[illegible] with [illegible], Piedmont Piano Company, 4 p.m. $15

[illegible] Yoshi's Oakland, 7 p.m. $20

[illegible] Nick's Lounge, [illegible] p.m. free

[illegible] Trio [illegible] Restaurant & Bar, 4:30-8 p.m., free

Kids

[illegible] [illegible] Cafe, 4-5 p.m. [illegible] appreciated

Rock & Pop

[illegible] with [illegible], 4 p.m., $7

[illegible] The New Parish, 4 p.m., [illegible]

[illegible] with The [illegible], [illegible] Plough, 4-7 p.m. [illegible] free

Soul, Funk, R&B & Hip-Hop

Art & Soul 2012 with [illegible], Oakland Public Conservatory of Music's youth ensemble, [illegible], 12-6 p.m. $9-$15, free 12 and under free

World, Latin, Reggae & Reggaeton

[illegible] Afro-Cuban rumba percussion & dance party, Cafe Valparaiso, 2:30-6:30 p.m., free

[illegible] with [illegible], 4 p.m., $10

[illegible] with [illegible], [illegible] Opera House, 8 p.m. $20

[illegible] Belly Dance [illegible] featuring [illegible] School of Dance, Club [illegible], 4 p.m. $5

SAN FRANCISCO

Blues, Folk & Country

Rhythm [illegible] [illegible], 4-8 p.m. free

[illegible] with [illegible], [illegible] Hall, 4 p.m. $45-[illegible]

[illegible] and The Midnight Gamblers with [illegible], 9 p.m. [illegible]

[illegible] and The Rhythm [illegible] [illegible], 4 p.m. [illegible]

[illegible] Sundays [illegible] in the lounge, Yoshi's San Francisco, 8 p.m.-midnight, $5

[illegible] Johnny Foley's Irish House, 4 p.m. free

Classical & Opera

[illegible] Davies Symphony Hall, 2 p.m. [illegible]

[illegible] on piano for Sunday champagne brunch, Top of the Mark, 10 a.m.-2 p.m. $44-$74 for brunch plus gratuity and tax

The [illegible] Foundation Benefit Concert [illegible], 7:30 p.m. [illegible]

Gospel & Vocal

Gospel [illegible] with [illegible] and special guests, 1300 on Fillmore, 11 a.m. & 1 p.m., $39 [illegible]

Jazz, Lounge & Cabaret

[illegible] Sunday [illegible] series,

VENUE DIRECTORY

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Amnesia 853 Valencia St. 415-970-0012
Amoeba Music 1855 Haight St. 415-831-1200
[illegible] [illegible] St. 415-771-[illegible]
[illegible] 1 Tillman Pl. 415-[illegible]
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Bimbo's 365 Club 1025 Columbus Ave 415-474-0365
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[illegible] [illegible] St. 415-[illegible]
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The [illegible] 401 6th St. 415-[illegible]
The Fillmore 1805 Geary Blvd. 415-346-6000
Great American Music Hall 859 O'Farrell St. 415-885-0750
[illegible] 1131 Polk St. 415-[illegible]
[illegible] 401 Van Ness Ave. 415-392-4400
[illegible] 500 4th St. 415-[illegible]
The Independent 628 Divisadero St. 415-771-1421
[illegible] 3920 Geary Blvd. 415-[illegible]
Johnny Foley's Irish House 243 O'Farrell St. 415-954-0777
Kimo's 1351 Polk St. 415-[illegible]
The Knockout 3223 Mission St. 415-[illegible]
Madrone Lounge 500 Divisadero St. 415-241-0202
Make-Out Room 3225 22nd St. 415-647-2888
[illegible] 444 [illegible] St. 415-[illegible]
Mighty 119 Utah St. 415-762-0151
Milk Bar 1840 Haight St. 415-[illegible]
The [illegible] [illegible] West Portal Ave 415-[illegible]
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Ruby Skye 420 Mason St. 415-693-0777
San Francisco Conservatory of Music 50 Oak St. 415-503-6275
Slim's 333 11th St. 415-522-0333
[illegible] [illegible] St. 415-[illegible]
Space 550 550 Barneveld Ave. 415-550-8286
[illegible] 399 9th St. 415-[illegible]
[illegible] 2183 Mission St. 415-[illegible]
[illegible] [illegible] St. 415-[illegible]
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Temple 540 Howard St. 415-978-9942
Thee Parkside 1600 17th St. 415-[illegible]
Top of the Mark 999 California St. 415-[illegible]
[illegible] 501 Bush St. 415-[illegible]
Velvet Lounge 443 Broadway St. 415-788-0228
The Warfield 982 Market St. 415-775-7722
Yoshi's San Francisco 1330 Fillmore St. 415-655-5600

C&C

Sunset, 8 p.m. $20-$30, $65 dinner and show

Ryan Noah Trio Chapel Fellowine. 8-9 p.m., free

Marco Lehmann & Banton, featuring Andrew Speight, Sam Tenbe-Noeter, & Mark Ohuman, Yoshi's Oakland. 4:30-8:30 p.m. $5

Rock & Pop

Hanna Banton with Juan Marie, Dusty DeMercutio and Peter Sweet Creatures, Hotel Utah. 9 p.m. $6

Anamalia by Hmnn with Ha Ha Hmnn and TBA, Bottom of the Hill. 9 p.m., $15, $17

Donna Amnesia with The Dirty Stones and Con Cou Stela, Cafe du Nord, 8:30 p.m., $10-$12

Thai Hemp with Thee Ghost, DJ Schneider's Music Point, and Banton, Thee Parkside. 9 p.m. $7

The Wild Mountain with Former Friends Of Young Americans and Casual Dolphins, Hemlock Tavern. 8 p.m. $7

World, Latin, Reggae & Reggaetón

Los Cumbias Banton The Lexington. 8 p.m. $45

Miyaz Yoshi's San Francisco, 7 p.m., $26, $28

Sierra Leone's Refugee All Stars with Edith Hernz Band and Naa Kate, The Independent. 8 p.m. $20

MONDAY 6

EAST BAY

Blues, Folk & Country

***Uptown Hobba Hobba** Bell Mountain with Hubba Hubba Revue, The Uptown, 8 p.m. $6

Jazz, Lounge & Cabaret

Dennis Keys 57th Street Gallery. 7 p.m. $5, MP

Ron Coltrane Yoshi's Oakland, Aug. 6-7 & 8, 10 p.m. $10-$15

Rock & Pop

Head Inmate with special guest Hanna Cohen, Mountain Winery. 7:30 p.m., $55-$58

Street Eaters with Country Total Fucker, and UK Ruok, 7-2-3-4 Go Records, 7:10 p.m., $6

More Listings Online

Get info about hundreds of musical events at EastBayExpress.com or m.EastBayExpress.com

SAN FRANCISCO

Jazz, Lounge & Cabaret

La Jam Set Le Colonial, 7 p.m., free

Rock & Pop

Cool Banton with Banton, Pacific, Twin Steps, Noah Cohen Vipers, and DJ Al Lover. Brick & Mortar Music Hall. 8 p.m., $5

Zatoen Banton of Young Americans with Midnight Hotel and Dream Lodge, 111 Minna, 7 p.m.

Sonada Home with Bones The Ram and Endless Fall, and Riga, Thee Parkside, 8 p.m., $7

TUESDAY 7

EAST BAY

Blues, Folk & Country

BluesOne Dayne Band Presents 8:30 p.m. $10

Country Dollrony Dance Night with Banton, Yoshi's Bar & Grill, 7:30-11 p.m. free

Banton Handy Peter's Showcase. 7:30-9 p.m. free

Tuesday Night Live Dance This week: Studio City Jazz Band, Julie's Coffee & Tea Garden. 7 p.m. $5 suggested

Jazz, Lounge & Cabaret

Dutch Passionate Mon with Ben Gordon, Cafe Rouge. 6:30 p.m. free

Bud Coltrane Yoshi's Oakland, 8 & 10 p.m. $10-$15

Bud Dance Dancejazz with guest Banton, singers. The Alley. 8 p.m., free

Rock & Pop

Father's Day with Dreamtime, Gutambition, and Amnesia Horse, Stork Club, 8:30 p.m. $6

Head Inmate with special guest Dream Tower, Mountain Winery, 7:30 p.m., $53-$55

Soul, Funk, R&B & Hip-Hop

Innerspace Jupiter. 9 p.m. free

SAN FRANCISCO

Blues, Folk & Country

Home Shorty Friends & Seeds. 8 & 10 p.m. $20

Nancy Clemens with Noah Jones, Slim's. 8 p.m. $27.50

The Pandandors with the Banton Home and The Cotoura, Bottom of the Hill, 9 p.m. $8-$10

Paulo Fugo & Hans Loya Trio 530 Noah, 8 p.m. 2 sets $15

Experimental & Avant-Garde

Web Idiot with En Soch & Counter Scholz of KNFTBK, Mona Nur & En Egon, Premium Jesters, Amnesia Love, and Bo Joban and Mr. Smith, Elbo Room, 8 p.m., $10

Jazz, Lounge & Cabaret

Con Ono with DJ Jonathan Kirchner, Amnesia, 9 p.m. $8-$10

Charles Charles Yoshi's San Francisco, 8 p.m., $7 $10

Rock & Pop

Goosebox with The Turning of Roses, Bottom of the Hill, 9 p.m. $8, $10

Chamaeonets with Gao Brown, Bottroce Tavern. 8 p.m. $7

Magic & Mountain Park Chalet. Free say 6:30 p.m. free

Amnesia Banton with Omega-3 Hotel Utah. 8 p.m. $6

Pong Island with Record Marquees, Great American Music Hall, 8 p.m. $15

Fangpo with NO and Dylan Shearer, Brick & Mortar Music Hall. 8 p.m. free

Guns with Pagic Iven and Monuments Collapse, Thee Parkside. 9 p.m. $10

Juliet and The Human with Ram Spell and Celle Joe, Boom Boom Room, 9:30 p.m. $5

Longhorns Home & The Low with Johnna Lee Mayfield and Benyam, The Independent. 8 p.m. $10, $18

Ebony Hana with Ron Kamber, 11 Rle, 7-9 p.m., free

WEDNESDAY 8

EAST BAY

Gospel & Vocal

Ashley Young New Karibbean City. 9 p.m. varies

Jazz, Lounge & Cabaret

Bud Kees & the Bones Hotel Rounder's Roadhouse. 8:30 p.m. free

Live Jazz Townhouse Bar & Grill. 7:30 p.m. free

Bud Dance Dancejazz with guest Banton, singers. The Alley, 8 p.m., free

Rock & Pop

KALX 90.7 FM Presents: Big Ditch weekly band showcase, this week featuring Charles Dawson & the Sundance Kid with others TBA, The Uptown. 9:30 p.m. free

Dance Dance Mountain Winery. 7:30 p.m., $59.50-$149.50

Band Bottomp with Permanent Ruin, Bonnecour, Stressrelief, and Vanowed, Tiki Centre Studios. 7:30 p.m. $6

Soul, Funk, R&B & Hip-Hop

Mountain Dance Yoshi's Oakland, Aug. 8-9, 8 & 10 p.m. $20, $26

World, Latin, Reggae & Reggaetón

Caribbean Night with Reggae Fresh and DJ Maneh, Forsey's Locker. 7:11 p.m. free

Amnesia Shiyanbo & Erica Adm Freight & Salvage Coffeehouse. 8 p.m. $20.50, $22.50

SAN FRANCISCO

Blues, Folk & Country

Keith Crossan Blues Showcase with special guests, Biscuits & Blues, 8 & 10 p.m. $15

Sea Bay Fiction with The Jug Smokers, Brown Boom Room. 9:30 p.m., $5

Paper Hotel with Petey and Base and Jared Griffin, Amnesia. 5 p.m. $8-$10

Amnesia and Ahead with Quiet Life and Kelly McFarling, Thee Parkside. 8 p.m. $7

Experimental & Avant-Garde

Red Hotel with the Banton, and Nowe Soda, Great American Music Hall, 8 p.m. $20

Totally Enormous Extinct Dinosaurs with American Royalty, DJ Aaron Axelsen, and Bells & Amnesia, The Independent. 8 p.m. $15 $18

Jazz, Lounge & Cabaret

StinkWinkFink with Claudio and Eric Garland's Jazz Session, Amnesia. 7 p.m. free

Charles Banton playing Banton, jazz piano, Top of the Mark. 8:30-11:30 p.m. $5

Rock & Pop

Coffee Dance with The Antagon-, The Hampton Wicks, and DJ Sid Presley, Eagle Tavern. 9 p.m. $7

The Greenland Amnesia with Yaya and Echo Location, Bottom of the Hill. 9 p.m. $10

Fox & Amnesia with The Thoughts and Split Screens, Brick & Mortar Music Hall. 8 p.m. $7-$10

The Banton Loopin' Pop Overthrow Festival with Chris Von Sneidern, Preemalte Pipers, Hope Sjolin, David Brookings, Johnny J. Blair and Sean T. Ibbern, Hotel Utah. 7:30 p.m. $10

Lostgeophats with Chord Boost, Slim's, 8 p.m. $16

Mansfield Aviator with Rosamine Electric, Hemlock Tavern. 8 p.m., $6

Night Call with Food Dawn and Objects and Animals, DNA. 9 p.m. $5

Religious Pets with Aan and French Cassettes, Cafe du Nord. 8 p.m. $10

Two Sailboats with Future Feat, Berkshire Sag. 7:30 p.m. $20

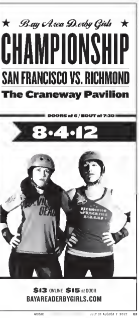
Soul, Funk, R&B & Hip-Hop

Liv Warfield with Jamel Lawson, Yoshi's San Francisco. 8 p.m. $14, $20

World, Latin, Reggae & Reggaetón

Bisuso with Rewind Your Pausa, Trends Gardens, and Hotel Anthelia, Amnesia. 9 p.m. $8-$10

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland, CA 94607. Deadline is 14 days prior to the event date.



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DJ&DANCE

THURSDAY 2

EAST BAY

Academy Night w/ DJ and YO Joe G. spinning hip-hop, R&B, dancehall, & Top 40. White Horse Inn, 9 p.m., $5, students free w/ valid ID.

Body Language w/ DJs D-Aaron and Guru-G spinning '80s and '90s funk, pop, R&B, and hip-hop. Luka's Taproom & Lounge, 9 p.m., free.

Club Fever w/ Dusse from Dusse spinning reggae & dancehall. Shashamane Restaurant, 10 p.m., free.

Dance Dance w/ DJs Raul Karla and Dave Fox. [illegible] Low, 9 p.m., free.

DJ Adell spinning eclectic ear candy. Kingman's Lucky Lounge, 9 p.m., free.

DJ Tech spinning lounge. Last [illegible] Lounge, 9 p.m.-2 a.m., free.

Salty Top Dance w/ Salvatore Valentino, Vladimir Computer & Jay Bravo. The Layover, 10 p.m., [illegible]

[illegible] w/ [illegible] DJ [illegible] weekly guest DJs, Legs, 8 p.m., $5.

High Life w/ **DJ Motome Africa** The Layover, 10 p.m., free.

[illegible] [illegible] pop, dancehall, new wave. Radio, 10 p.m.-2 a.m., free.

Salsa Night w/ DJ Eddie T plus Dance lessons. [illegible] & Grill, 5 p.m., $16.

Salty Dogs w/ DJs P-Scurge and M.Wild. The Layover, 6-10 p.m., free.

Tasty [illegible] night w/ DJ Ms. Lauren spinning hip-hop & R&B. Club 21, 9 p.m., $12-$65.

Throwback mixes w/ DJ Gold Cut spinning hip-hop, R&B. The [illegible] Lounge, 10 p.m., free.

Retro Wave w/ DJs Fuzz, Roger Ones, and [illegible] [illegible] play classic [illegible] Somar Bar & Lounge, 9 p.m., free.

Uplift Thursdays w/ DJ Kai Ro and guests spinning roots reggae and dancehall. [illegible] Club, 9 p.m.-2 a.m., $5.

We Got the Dose featuring DJ Dense spinning '70s & '80s R&B, [illegible] Dance, 9 p.m., free.

Tambo Dance Sessions spinning DJs Carlos Mena and Cecil, [illegible], 9 p.m., free.

SAN FRANCISCO

1984 DJs Damon, Jules, Dangerous Dan, & Mateo spin '80s & new wave. Cat Club, 9 p.m., free before 9:30 p.m., $6.

[illegible] w/ DJ [illegible] and [illegible] (live). Elbo Room, 9:30 p.m., $8.

[illegible] by [illegible] $5 [illegible] Ale during Bingo. The Knockout, 7:30-10 p.m., free.

DJs Goodman & Lowe spinning funky [illegible] & underground hip-hop. Swig Bar, 9 p.m., free.

Fog w/ DJ Neil N. Yavlos and guests spinning psychedelic soul, [illegible] prog rock funk, [illegible] soundtracks, and more. [illegible] 9 p.m.-2 a.m., free.

[illegible] w/ **[illegible]** w/ [illegible] Public [illegible] 9 p.m., $5 before 10:30 p.m., $10 after.

Lazer Sword w/ DJ [illegible] and friends spinning space bass. The [illegible], 10 p.m., free.

NightLife Weekly event for adults, with cocktails, [illegible] This week's [illegible] California Academy of Sciences, 6-10 p.m., $12.

Pacific Sessions [illegible] spinning DJ [illegible], [illegible] All Day & Kev Gomez. Eve Lounge, 9 p.m., [illegible]

Represent w/ [illegible] spinning hip-hop classics, funk, soul, dancehall, reggae, house & breaks. [illegible] Lounge, 10 p.m., $5.

Gold Thursdays featuring DJ [illegible], guests. Club [illegible], 9 p.m., $5.

Tropicana Night w/ DJ [illegible] & [illegible] and guests spinning Salsa, Cumbia, Reggaeton and Merengue. Madrone Art Bar, 9 p.m., free.

FRIDAY 3

EAST BAY

'80s Invasion Party w/ DJ Dave Stebbins, Dragon Rouge, 9 p.m.-2 a.m., free.

[illegible] w/ **DJ Ryan** DJ Ryan spinning the hottest in the Bay Area. White Horse Bar, 9 p.m., $5.

[illegible], Dance & [illegible] w/ DJs Rashed, Sarg, and [illegible] spinning soul, heavy [illegible] Shattuck Down Low, 9 p.m., free.

Sessions w/ DJ Ras and Vinyl Archeologist. The Layover, 10 p.m., free.

[illegible] Night Salsa w/ guest DJs spinning salsa. [illegible] Café, 10 p.m., $5.

[illegible] w/ DJ Carlton Dunn spinning punk, rock, [illegible] & noise rock. The [illegible] Lounge, 10 p.m., free.

Hip-Hop [illegible] Dance w/ [illegible] Club 1220, 9 p.m., $6.

[illegible] DJs [illegible] and [illegible] spin reggae, dancehall, and hip-hop. Luka's Taproom & Lounge, 10 p.m., $5 before 11 p.m., $10 after.

Old-School hip-hop and funk. Radio, 9 p.m., free.

Dance Night w/ DJ [illegible] spinning reggae, soca, salsa, & R&B. Island [illegible] Club, 10 p.m., free before 11:30 p.m.

Retro-Active [illegible] '80s pop night. Kingman's Lucky Lounge, 9 p.m., free.

Sultry Fridays DJ Lush & Fat [illegible] spin R&B & soul. [illegible], 9 p.m., $5.

Vybz Int'l w/ DJs [illegible], & [illegible] spinning roots, reggae, dancehall, & soul. Shashamane Restaurant, 10 p.m., $5.

[illegible] Fridays featuring DJ [illegible] spinning [illegible] Sessions [illegible] bhangra, Arabic music, & more. Congo Lounge, 10 p.m.

More Listings Online

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SAN FRANCISCO

[illegible] DJs [illegible] and [illegible] spin electro, booty bass, [illegible] & party [illegible] Madrone Art Bar, 9 p.m., $5 after 10 p.m.

Dirty Bird w/ DJs [illegible] dancehall, [illegible] Mezzanine, 9 p.m., $5 before 11 p.m., $20 after.

DJ [illegible] spinning rock, hip-hop, R&B, and more. Swig Bar, 9 p.m., free.

Flashback Friday DJs [illegible] & [illegible] spinning '80s and hip-hop. The Cellar, 10 p.m., $10 [illegible]

Fridays at the [illegible] w/ DJs Carmen and [illegible] spinning soul, funk, [illegible] world [illegible] 6-9 p.m., free.

Paris Dance International DJs [illegible] spinning reggae, dancehall, hip-hop, soul, & R&B. Little Baobab, 9 p.m., $5.

Penguin Prison DJ Set w/ [illegible] Aug. 3.

The People's Party w/ [illegible] hip-hop and First Friday Latin beats [illegible] 9-10 p.m., free.

[illegible] celebrating the sound of the [illegible] European Cold War dance parties [illegible] 10 p.m., free.

[illegible] rotating live performers plus DJ [illegible] spinning rock, soul, French pop [illegible] The Knockout, 10 p.m., free.

Spin w/ DJs [illegible] spinning house, electro, and club hits. DNA Lounge, 9 p.m., $10-$20.

[illegible] w/ DJ [illegible] spinning dark electro, industrial, new wave & goth. Cat Club, 9:30 p.m., free before 10 p.m., $5.

Jupiter

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HORFLEET 4 — WED 8/1
[illegible]

SELECTOR DJ ROGER MAS — THU 8/2
[illegible]

KAT 010 — FRI 8/3
[illegible]

SOCKET
[illegible]

PARK ST TRIO — SAT 8/4
[illegible]

TUESDAY JAZZIDENCY
HERMANN LARA'S ORGANOMIX — TUE 8/7
[illegible]

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